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New Series: Medieval and Oriental Manuscripts

Part IX

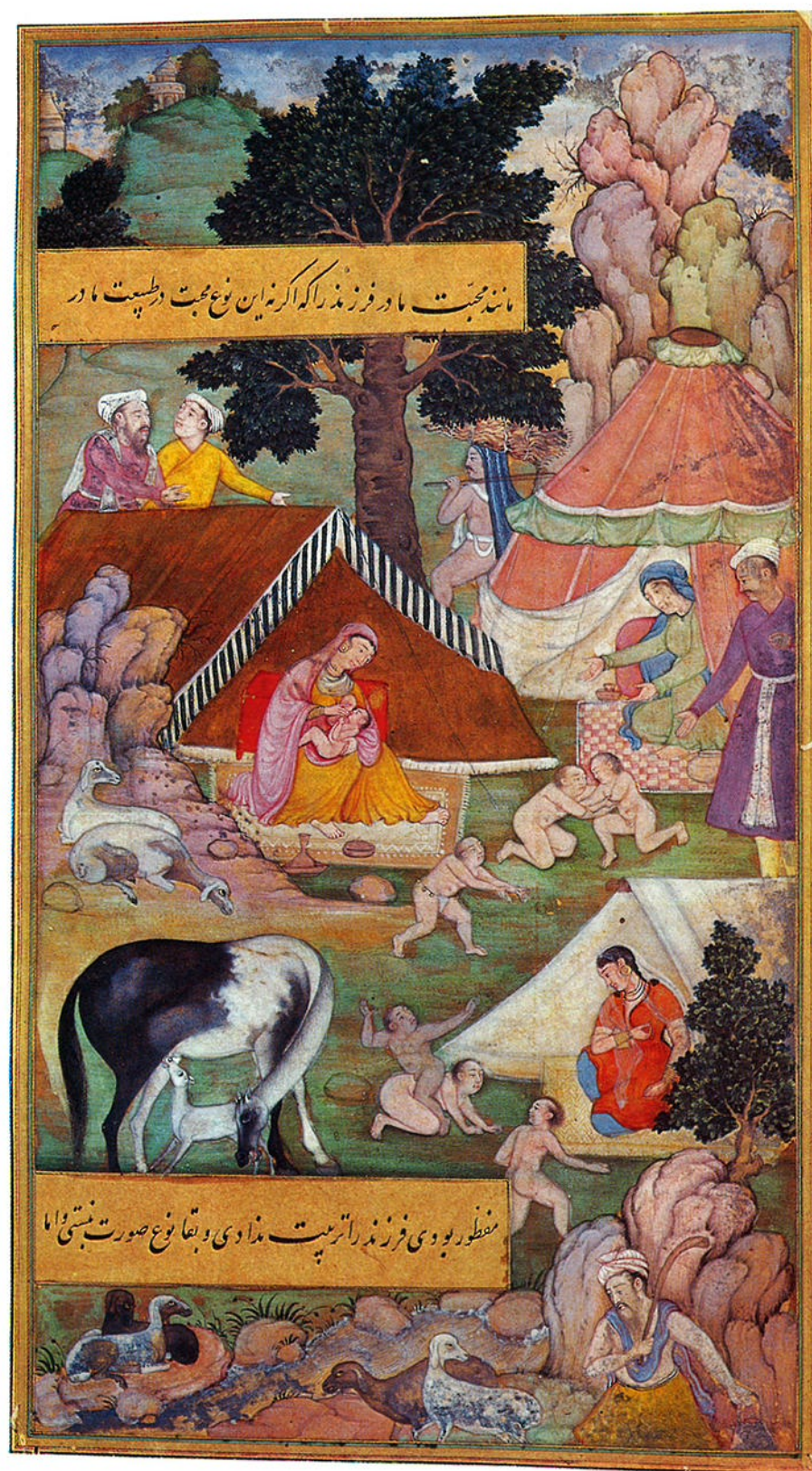
CATALOGUE OF
**ORIENTAL MANUSCRIPTS,
INDIAN AND PERSIAN
MINIATURES**

DAY OF SALE

Wednesday, 27th November 1974

at 11 a.m. and 3 p.m.

Illustrated catalogue £3.00



LOT 684. Folio 172b

BIBLIOTHECA PHILLIPPICA
Medieval and Oriental Manuscripts: New Series: Ninth Part

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ORIENTAL MANUSCRIPTS,
INDIAN AND PERSIAN
MINIATURES

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FOREWORD

The last sale of Sir Thomas Phillipps's oriental manuscripts (Bibliotheca Phillippica N.S. Medieval IV, 25-26 November 1968) consisted of works in Arabic, Persian and Turkish, with one in Ethiopic. The present sale completes the dispersal of his *orientalia* except for works in Chinese and a group of Arabic manuscripts that belonged to the Spanish eighteenth-century orientalist, Mariano Pizzi. Twenty-four more non-European languages are represented than in 1968; to those listed in the Table of Contents must be added Gujarātī and Mahājānī (lot 688). No previous catalogue of the new series has demonstrated so clearly the range of Sir Thomas Phillipps's appetite: *nihil manuscriptum a se alienum putabat*. His chief object in collecting was to preserve what might otherwise have been neglected or destroyed and he was usually content to leave the scholarly exploitation of his possessions to others. We are reminded by a bookseller's despairing note in his *Bratayuda Stories* (lot 657) that he can often have had only the haziest notion of their contents. 'The Javanese being one of the *least* known languages' (it runs), 'much time and labour would be required only to make out the nature of this considerable work.'

Some account of the sources from which Phillipps derived his oriental manuscripts was given in the Foreword to Bibliotheca Phillippica N.S. Medieval IV. Some came to him as part of larger transactions, the block purchases from Leander van Ess in 1823 - who owned the attractively decorated Turkish Qur'anic scroll (lot 627) - and Thorpe in 1836. Others he acquired at the same time as more important groups of Western manuscripts, for example at the Auguste Chardin sale in Paris in 1824, where he and William Beckford were competitors for that discriminating *vellomane's* stock. Phillipps's purchases included the elegant North African book of prayers, one of ten Arabic and Persian manuscripts in the great Lamoignon library (lot 621), and what seems to be the earliest translation of *Sindbad the Sailor* into a Western language (lot 625). Some interesting manuscripts connected with the work of the College of Propaganda among Christian communities in the Near East came from the library of the Earl of Guilford, who had probably acquired them in Rome in the 1820s (lots 714-6; cf. lot 640).

A group of manuscripts obtained in 1829 from Captain Robert Mignan, of the East India Company, included two of Zoroastrian texts in Pahlavi, Pazand and Avestan (lots 664-5). In 1834 there were purchases from Howell and Stewart, among them a handsome Lucknow album (lots 723-769), a Burmese manuscript on palm-leaf (lot 672) and a Hindi translation of the Sanskrit *Thirty-two throne stories* with lively popular illustrations (lot 655), besides the

Mu'in *Shāhnāma* of Bibliotheca Phillippica N.S. Medieval IV. Dr. Jukes's description of a visit in 1810 to the court of Fath Ali Shah, in a contemporary copy apparently made in Bombay for Governor Duncan (lot 680), is one of several manuscripts of eastern origin bought from Thomas Rodd in 1848–50. In 1867 Phillipps was active at a sale of oriental manuscripts at Puttick's; his purchases included an early eighteenth-century Arabic translation of the Hebrew Pentateuch (lot 623). At the age of 79 he acquired two Ethiopic manuscripts, loot from Magdala, from Captain Sturt, who had taken part three years earlier in Napier's expedition against King Theodore (lots 641–2).

A list in his hand among Phillipps's papers of 'Sir Robert Chambers's Sanscrit MSS.' and 'Sir William Ouseley's Oriental MSS. 1830' suggests that at one moment he proposed systematically to collect oriental literature. One cannot help wondering whether this decision preceded or followed his negotiations in 1836 to marry Sir William Ouseley's niece, the daughter of another book-collector and orientalist, Sir Gore Ouseley¹. In the event the collapse of negotiations consequent on Sir Gore Ouseley's refusal to provide a dowry that the baronet considered adequate seems to have dampened his enthusiasm. He had expressed interest in 336 items priced at £1252–6–6 in the *Catalogue of a collection of Oriental Manuscripts* issued in 1836 by Howell and Stewart's successor, William Straker, of 443 West Strand, and was perhaps contemplating a massive incursion into this field to celebrate his engagement. Nothing came of it however and when, in 1841, he was offered for £3000 the Ouseley brothers' collection of 750 oriental manuscripts, he declined the purchase.²

He already owned some splendidly illuminated volumes. His finest Indian manuscript, Nasir ud-Din Tusi's *Akhlāk-i Nasiri*, illustrated by Akbar's court artists no doubt for the emperor himself, had come from John Cochran in 1829 (lot 684). A year earlier his purchases at the Thomas Edwards sale, where he again had William Beckford as a competitor, had included two highly decorative albums of Tanjore paintings (lot 770). The Warren Hastings sale of 1853 provided the opportunity of buying two magnificent albums of Indian miniatures (lots 790–813 in this catalogue and Bibliotheca Phillippica N.S. Medieval IV, 367–407). After the death in 1861 of Frances Mary Richardson Currer (the only lady with whom Richard Heber is said to have contemplated marriage), Phillipps acquired an album that had once rubbed shoulders with the supreme expression of Flemish late gothic illumination, the Hours of Mary of Burgundy, on P. A. Hanrott's shelves (lot 789).

¹ A. N. L. Munby, *Phillipps Studies*, Cambridge 1951–60, II, 29.

² Munby, *op. laud.*, IV, 22

In May 1866 the *Catalogue of Oriental Manuscripts, chiefly Persian, collected . . . by Duncan Forbes, LL.D., Emeritus Professor of Oriental Languages in King's College, London*, engaged the baronet's attention.

'Sir Thomas Phillipps presents his Compliments to Dr. Forbes', he wrote on May 11th, 'and is very much obliged to him for his Catalogue, and hopes he has given him the first offer of his MSS. as he (TP) will be much disappointed if any are sold. Sir TP would be glad to have those marked on the other side'.

A list of sixty-eight numbers followed.

'I wish I had known sooner that you were still a Collector of Oriental MSS', Dr Forbes replied, ' . . . it would have afforded me much pleasure to know that mine went to increase the store. I am afraid it is now too late, at least with respect to the entire collection. About a fortnight ago I sent a copy of the proof sheets to Sir F. Madden, deeming it but fair to let the Museum have the first chance; the consequence has been that this National Institution has bought £40 worth of the best of the MSS., some 8 or 9 in number. . . '

As Phillipps believed that the British Museum should give priority to him, rather than the reverse, this implicit appeal to his patriotism was not calculated to mollify him. Nor can he have been consoled to learn from W. H. Allen & Co., the booksellers who had issued the catalogue and were in charge of the sale, that two other manuscripts had been bought by the French orientalist, Joseph Garcin de Tassy. He did not pursue the matter and made no further attempt to buy oriental material *en bloc*.

Many celebrated orientalisks are commemorated in this catalogue. Among them are George Sale, the translator of the Qur'ān (lot 628), Sir William Jones, the first English scholar to master Sanskrit (lots 678, 682, 696, 698–700, 702, 702A), Richard Johnson, one of the earliest Englishmen to take a sympathetic interest in Hindu culture (lot 681), Francis Gladwin, first Professor of Persian at the College of Fort William and translator of Sa'di's *Gulistan* (lot 674), Dr. Adam Clarke, a Wesleyan minister and collector of Sinhalese manuscripts (lots 709–710), B. G. Babington, who translated the Jesuit Costanzo Beschi's Latin-Tamil grammar (lot 717), and W. Robinson, a Baptist missionary and student of Javanese (lots 657–661). There are translations by two French scholars, François Pétis de la Croix the younger, a member of a remarkable family of Arabists (lot 625), and a youthful prodigy, Auguste Herbin, who had published an Arabic grammar before his death at the age of twenty-three (lot 679). The two Dutchmen both spent many years in the Far East: François Valentijn, a pioneer student of Indonesian languages, whose early

eighteenth-century Malay *Ballad of the Macassar War* is perhaps the manuscript of most textual importance in the sale (lot 663), and Isaac Titsingh, Director of the Dutch factory at Nagasaki (lot 656). The Tibetan syllabary and Mongol alphabet is a record of the Germano-Russian traveller P. S. Pallas's encounter with a party of Tibetan lamas in Transbaikalia in 1773 (lot 719). The manuscripts and papers associated with these scholars were acquired by policy, not by accident, and remind us of one of Phillipps's most agreeable qualities, his enduring respect for learning.

August 1974

SOTHEBY & CO.

Bibliotheca Phillippica
Medieval and Oriental Manuscripts: New Series: Part IX

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ORIENTAL MANUSCRIPTS,
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MINIATURES

Day of Sale: Wednesday, 27th November 1974
at eleven o'clock precisely

MANUSCRIPTS



ARABIC

- 618 [AL-MU'ALLAQĀT.] Septem Moallekat itemque Nabigae, et Caabi poemata, *Arabic manuscript on paper copied by Everardus Scheidius, 123 pp., marbled wrappers, MS. 4427 [Netherlands?] 1809.*—Al Borda. Carmen Arabicum Muhamedis laudes celebrans, *Arabic manuscript copied by Friedrich Wilhelm Ribow derived from MSS. in Lyons and Dresden, title + 18 ll., followed by short texts from classical Arabic sources, 15 ll., boards, MS. 757, bought from Dr. Leander van Ess, of Darmstadt, in 1823, Leipzig, 1762.*—Selections of classical Arabic poetry, *Arabic manuscript with German and Latin marginal notes and interlinear glosses, all apparently in the hand of F. W. Ribow as stated on an endleaf, 56 ll., boards, MS. 758, bought from Dr. Leander van Ess [18th century].*—Lacy (Edward) Arabic exercises, consisting of writing various French texts in Arabic characters, including 'Lettre de civilité d'un Monsieur à un autre', 'Réponse', etc., together with an extract from the Book of Job in English, etc., 23 ll., *Middle Hill boards, MS. 22396, from the Ford Abbey library, the property of John Fraunceis Gwyn, 1804*

4to (4)

ARABIC

- 619 AL-TARGHĪB WA-L-TASHWĪQ, a collection of traditions mainly on Islamic ritual and prayer by Yūsuf ibn Zayd al-Kātib, *Arabic manuscript on paper*, 112 ll., 17 lines, written (by a European hand?) in maghribi script, waterstained at the end, vellum, MS. 6363 (195×132 mm.) [18th century].—Collection of fragmentary manuscripts, mainly on Islamic law according to the Mālikī school, prayers and liturgical texts, 104 ll., written by various hands in a sub-Saharan West African script, with numerous orthographic mistakes, waterstained, vellum with flap and leather tie, MS. 4230, bought of Thomas Rodd (147×107 mm.) [18th century]; probably both from the collection of the Spanish orientalist, Dr. Mariano Pizzi (2)
- 619A CAMPAIGN OF THE FRENCH ARMY IN EGYPT. Interesting collection of 15 letters in Arabic, with signatures and seals, from sheikhs and headmen of towns and villages in the Delta to General Honoré Vial (1760-1813), apparently at this time Military Governor of Damietta, together with 4 memoranda and 2 letters in French (one an A.L.s., the other marked 'triplicata'), and three fragmentary leaves from an Arabic manuscript, 22 letters or documents in all, *Middle Hill boards*, MS. 25179 folio 1798-9

** These papers, which are titled 'Damiette/Lettres arabes. Intendants/Divan', are concerned with a subject that has not been much studied, namely the pacification of the Delta after the Battle of the Pyramids. The main topic of the Vial papers is the ambush and assassination of the French post by the inhabitants of seven villages in the Delta and the identification of the culprits. One memorandum gives a list of ten Egyptians (including two merchants, a labourer and a 'Turkish priest') who were being held as hostages.

The letters are both to General Augustin-Daniel Belliard (1769-1832). One, from Colonel Donzelot, dated 'le onze frimaire an 8e' [2 December 1799], concerns fortifications in course of construction, and asks for supplies, particularly butter to treat sores on the dromedaries and camels. The other letter, from General de Saix, dated '28 ventose an 7e' [19 March 1799], congratulates Belliard on the glorious outcome of a recent battle and describes the military situation:

'... quand aux Mamelouchs... je voudrais suivre leurs débris sans leur donner de relache[...] dans ce pays cy il n'en reste que quelques petits partis melés avec les arabes et vivant comme eux...'

He goes on to give details of the fate of individual Mamluk leaders.

ARABIC

- 620 COMMENTARY on al-Qasidah al-Bā'iyyah, the first poem addressed by Du r-Rimmah to the Umayyad Caliph 'Abd al-Malik, *Arabic manuscript on paper*, 62 ll., the last blank, slightly imperfect at the end, written in naskhi script, 20 lines, headings in red, unbound, sewn at the top of the leaves, no Phillipps number (210×124 mm.) [15th/16th century].—Khabar al-Malik Jul'ād wa-Wazīrihi Shīmās [Historical anecdotes relating to a king of India, Jul'ād, and his wazīr, Shīmās, apparently both fictitious], *Arabic manuscript on European paper*, 81 ll., written in naskhi script, 16 lines, contemporary green roan, title-label in Italian on the spine 'Istoria del re d'India', MS. 9271, from Thorpe's 'Catalogue of upwards of 1400 manuscripts', 1836 (215×154 mm.) [18th century] (2)

- 621 DALĀ'IL AL KHAYRĀT, the well-known collection of prayers in praise of the Prophet Muḥammad, by Muḥammad ibn Sulaymān al-Jazūlī (d. A.D. 1465), 56 ll.+ 2 added ll., neatly written in maghribi script within red borders, 15 lines, rubrics in red, yellow and green; the scribe has left the manuscript unfinished, the last page having originally been left blank except for the decorative border to the chapter heading; a later hand has supplied text on the 5 final pages; ff. 1b-2 contain a boldly coloured double-page unwān, strapwork headpieces throughout with marginal ornament, the first (f. 3b) being in gold and colours; with two full-page illuminated plans of the harams (ff. 11b-12), original North African binding of red goatskin, with flap, with impressed arabesque centre-medallions and cornerpieces and gold-painted decoration, from the Lamoignon collection (pressmark 2.X.58), MS. 803, from the collection of Auguste Chardin sm. 4to [North Africa, 17th Century]

** Described in the privately printed Lamoignon Catalogue of 1784 (p. 475) as 'Livre de prieres en caractere Africain, pour marquer le mérite que les Musulmans prétendent acquérir, lorsqu'ils prient Dieu de donner des bénédictions à Mahomet'.

ARABIC

- 622 JONES (WILLIAM)—The Moallakát, or Seven Arabian Poems, which were suspended on the temple at Mecca; with a translation, a preliminary discourse and notes . . . by William Jones, Esq., interleaved and with numerous manuscript notes, the printed Notes and Preliminary Discourse, which were issued separately, are not present, half russia (rubbed), MS. 16736, from the Dering collection; sold not subject to return 4to J. Nichols for P. Elmsly, 1782

** The anonymous annotator has noted on the titlepage, 'Began to read these Poems with Hajei Abdalla, a native of Medina, on the 30th of September 1783 at Calcutta'. The notes consist of: corrections to the transliterated Arabic text; references to accounts by travellers such as Kaempfer, Olearius, Thevenot and to the *Observations on divers passages of Scripture . . . from . . . Books of Voyages and Travels* (1764) of the Rev. Thomas Harmer, whose address ('Waterfield, near Bury St. Edmunds') is noted at the front—also to 'MS. Chardin' belonging to Sir Philip Musgrave; observations by the annotator (e.g. p. 65, 'The 2^d son of Mohammed Ali, nabob of the Carnatick, showed me a gold-coin struck in Arabia 60 years after the Hejra') and by his tutor (e.g. p. 30, 'In Arabia the camels have but one hump. Abdullah'); explanations of Arabic words; and quotations in the original from Arabic and Persian poetry, presumably in Abdullah's hand, sometimes with English translations.

- 623 KITĀB AL-TAWRĀH [PENTATEUCH ACCORDING TO THE ORIGINAL HEBREW TEXT], Arabic manuscript on oriental paper, 277 ll., 16 lines, written in naskhi script with rubrics, lacks a gathering at the front containing a small part of the introduction, contemporary blind-stamped brown goatskin with flap, MS. 19375, from a sale of Oriental MSS. at Puttick's in 1867 (219×159 mm.) [Egypt?], dated 1429 of the Coptic Martyrs' calendar [=A.D. 1713]

** An Arabic translation of the Coptic text of the Pentateuch was Bibliotheca Phillippica, N.S. Medieval IV, lot 159. The first edition of the Pentateuch in Arabic was printed in Leiden in 1622 from a manuscript bequeathed to the University by Joseph Scaliger.

ARABIC

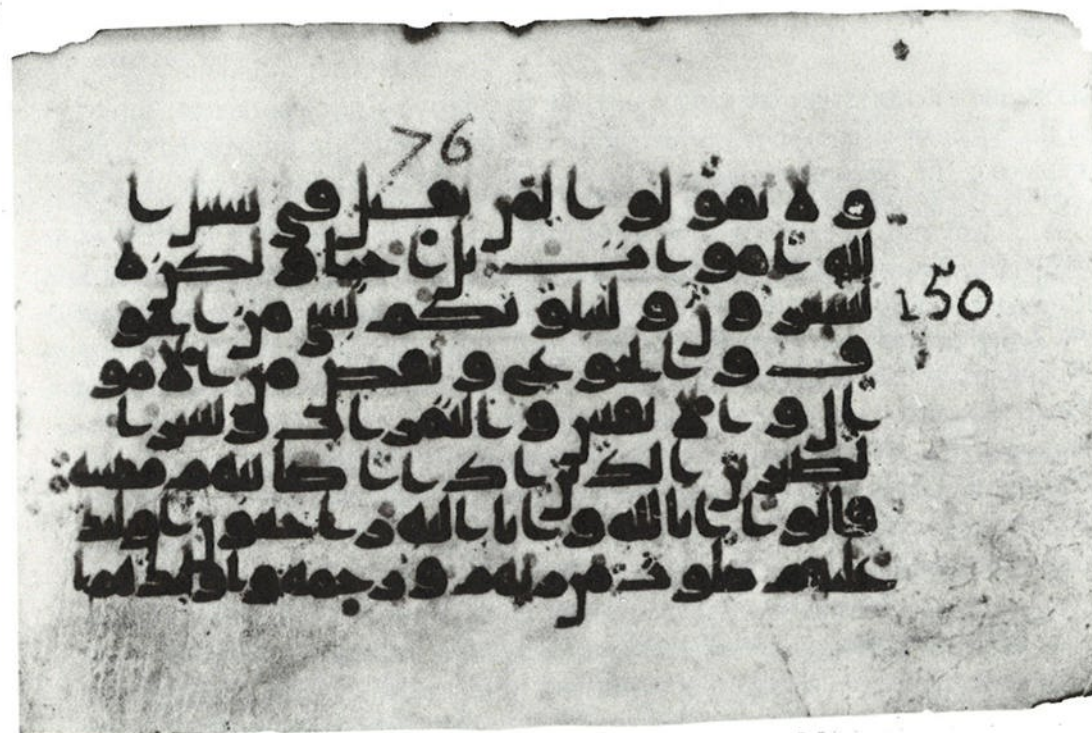
- 624 MOSLEM PROFESSION OF FAITH in large decorative Kufic characters, copied by the Spanish calligrapher Barona, with a signed attestation by Miguel Casiri (1710-91), the Maronite scholar who compiled the catalogue of the Arabic MSS. of the Escorial, MS. 35164 (360×500 mm.) [Spain, 18th century]
- 625 PÉTIS DE LA CROIX (FRANÇOIS, the younger, 1653-1713) HISTOIRE ARABE DE SINDABAD LE MARIN, manuscript on paper, Arabic text with interlinear translation into Latin on rectos and French translation on facing pages, 112 ll., followed by Dictionarium verborum omnium quae inveniuntur in Historia Sindabadis Nautis Arabico Latinum, an Arabic-Latin word-list, 38 ll., in all 150 ll., contemporary French light brown calf, gilt border and spine, the foot of the spine lettered 'B', morocco labels, from the collection of Auguste Chardin (sale, Paris, 9 February 1824, lot 1837), MS. 846 sm. narrow folio Paris, 1701[-1713]

** This unpublished translation of *The Voyages of Sindbad the Sailor* seems to be, at least in part, the earliest into any European language. Victor Chauvin (*Bibliographie des ouvrages arabes ou relatives aux arabes*, IV, 1900) cites Galland's translation, published in the third volume of his *Mille et Une Nuit*, 12 vols., 1704 [-13] as the earliest (whether a Spanish translation circulated in the Middle Ages is very questionable: it is not now extant). This manuscript was evidently prepared for publication and is provided with half-title, title, 'Avertissement' and Preface. The translation is dated 1701 on the title, three years before the appearance of Galland's translation, but the work must have been interrupted, as at the end the translator's son, Alexandre-Louis-Marie Pétis de la Croix, has noted, 'Achevé de traduire le 17 fevrier 1713 A. Pétis De La Croix'.

François Pétis de la Croix, son of the First Secretary-Interpreter of Turkish in the Department of the Marine, was sent by Colbert to complete his study of Oriental languages in the Middle East, and spent three and a half years in Aleppo and four in Istanbul. After accompanying several French missions and expeditions to Algeria, Tunis and Tripoli, he was appointed Professor of Arabic in the Collège royal in 1692.

For the priority between Pétis de la Croix and Galland, see Duncan B. Macdonald, 'The first appearance of the Arabian Nights in Europe', *The Library Quarterly*, II, 1932, pp. 387-400. MacDonald however did not know of this manuscript.

Chauvin (VII, p. 3) cites either this manuscript or another of the same translation in the library of Langlés, who published a translation in 1814.

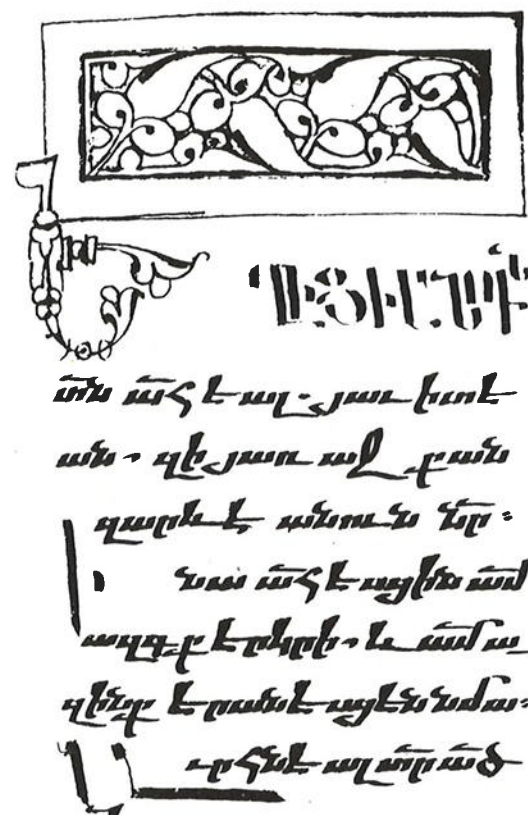


- 626 QUR'AN, a fragment containing Chapters I, II vs. 1-227 and mid-verse 248 to mid-verse 250, Arabic manuscript on vellum, SPLENDIDLY WRITTEN IN KUFIC SCRIPT, with round dots in red and green used as vowels and orthographic signs, 59 ll., 8 lines, two fine decorative headings (both holed and worn), the manuscript shows many signs of wear and is stained and faded, with burns in the margins of the first 20 leaves, modern foliation, Middle Hill boards, MS. 21003
(113×176 mm.) [10th century]

- 627 QUR'ANIC VERSES, PRAYERS AND LITURGICAL TEXTS, paper scroll in Arabic and Turkish in a calligraphic naskhi script, the text WRITTEN IN A HIGHLY ORNAMENTAL MANNER in panels and interlaced bands and ATTRACTIVELY DECORATED in colours with floral ornament arranged as headpieces, medallions, rosettes, etc., a central panel contains writing in a handsome large Thuluth script, imperfect at the beginning, last 8 cms. detached, backed with a Western flowered paper, MS. 753, from the collection of Dr. Leander van Ess of Darmstadt
(78 mm.×410 cm.) [Turkey, 18th century]

ARABIC

- 628 SALE (GEORGE, 1697?-1736, orientalist and translator of the Qur'an) PHILOLOGICAL NOTES AND WORD-LISTS, comprising 'An Italian & English Dictionary' (includes only words beginning with Ab), 'Nomina Leonis' (list of Arabic names for the lion with roman transliterations), 'Delle parentele e amista tra le lettere' (examples of changes of root between Greek, Latin, Italian/Spanish and French), lists of Arabic words with Latin translations, 'An English & Arabick Dictionary' (only about 35 Arabic words supplied), 'Nomenclatur Pentaglottos' (intended to be a word-list in English, Arabic, Persian, Turkish, Tartar and Malay, but only the English and Arabic words have been systematically supplied), 'Nomenclatur Malaicum' (short Malay-Latin word-list), 'Carmen Clazragiacum' (Arabic poem with Latin translation), etc., MAINLY AUTOGRAPH, 48 ll., folio, 4to and 8vo, one leaf very defective, two leaves loose, 4 pp. (edges tattered) with a list of Hebrew words loosely inserted, most leaves repaired at inner margins, contemporary green and gilt patterned wrappers inside Middle Hill boards, MS. 6770 (also numbered 21699 and 22398), from the Meerman collection (sale The Hague 1824, IV, 655), folio; 'A small Map of Persia with the Succession of Khalifs, Imams, Sultans etc. by Mr. G. Sale', comprising a map with placenames in Persian and English and dynastic lists in Arabic of the Umayyads, Abbasids, Ghaznavids, the Twelve Imams, etc., AUTOGRAPH MANUSCRIPT, 7 ll. (lacks a leaf—blank?—at the end), bound with gilt patterned wrappers in half roan, MS. 21536, from the Meerman collection (idem, IV, 884), 4to
(2)



ARMENIAN

- 629 ARMENIAN BREVIARY (ZHAMAGIRQ), manuscript on heavy, brownish oriental paper, 250 ll. plus 2 vellum flyleaves at rear taken from an earlier (twelfth- to thirteenth-century?) MS. containing Matthew XXIV, 11-42, in black uncial (erkathagir) script, double column, 23 lines, written in black ink in thick regular bolorgir to f. 208b, thereafter by a different hand using a thinner pen; neumes (khaghq) accompany the hymns (sharakang); headings and capitals in red, decorated pages with headpiece (khoran) and marginal ornament in blue and maroon, ornithomorph initials and first lines in maroon and light red uncials on ff. 1 and 96, other small coloured geometrical headpieces, marginal ornaments and decorated initials throughout; several leaves repaired with modern paper, that on f. 136 bearing a replacement for a missing line in crude chancery script (notrgir), and that on f. 171 showing traces of printing; f. 72 is a smaller leaf (160 mm. x 100 mm.), supplying an omission, contemporary blind-tooled calf, bosses and clasps lacking, MS. 6639, bought of Payne in 1834 (230 x 180 mm.) Erevan, copied (in part) by Mkrtich, priest (eretz), 1640-1

** The text reveals several examples of scribal carelessness, some corrections and omissions being supplied in the margins (e.g. ff. 22, 117b, 140b, 151, 153), others unnoticed by the scribe.

The first scribe, Mkrtich erēt̄z (presbyter) is possibly the same Mkrtich erēt̄z who copied, also at Erevan, MS. no. 2057 of the Matenadaran, Erevan, Works of Philo Judaeus, dated A.D. 1646 (O. Eganian et al., *Tzutzak* . . ., I, Erevan 1965, p. 710). His colophon, on f. 208b, reads: ' . . . This Book of Common Prayer was written in the Armenian year 1090 [inc. 12 Oct 1640] in this town of Erevan by the hand of Mkrtich erēt̄z . . . If anyone should wish to use this book as a model [aurak miswritten for auringak], up to the Canon (beginning) 'Have Mercy [Ps. 55/56, inc. f. 138] . . . transcribe it carefully; from there on I have badly punctuated the text(?). It is truly the model of Garnetzi [Yovhannes of Garni, thirteenth-century editor of the Armenian Psalter] (that I have followed). Do not wilfully mishandle or damage this book—rather do thus to yourself than to this book. I have written this with respect to the Psalter and not to the other (parts)'. Another note by the same scribe in the lower margin of f. 125b bears further witness to his ineptitude: 'I have distorted the page. Forgive me. I did not draw the lead [pencil guidelines]'.

The name of the second principal scribe is unknown. A note by him in the left margin of f. 250b, its first line obliterated by trimming, reads: ' . . . (whosoever?) rashly attempts to remove (anything) from this same book, may he be condemned by the Holy Trinity, and may his serpent-cursed mouth receive anathema'.

Crude notrgir notes inside the front cover mention the name of the tiratzu (chorister) Sargis three times. On f. 242 a crude scrawl records that 'This is a memorial to Atis [or to me, Ati: this latter form is attested as a personal name elsewhere in 1714] son of Melik'.

The impression in black ink of a seal on f. 81b bears the inscription 'Servant of Christ Martiros'.

- 630 ARMENIAN RITUAL (MASHTOTZ), manuscript on paper, 142 ll., double column, 30 lines, written in black chancery script (notrgir), with titles and first letters in red, half calf, MS. 6223, from John Cochran's 'A catalogue of manuscripts in different languages', 1829, no. 17

(200×157 mm.) Gerla (Armenierstadt, Szamos-Ujvár), Hungary, copied by the scribe Astuatsatur, 1737

** The MS. begins with General Advice to celebrants (pp. 1-4), then proceeds to the various canons of the Ritual or Service Book (Mashtotz) of the Armenian Orthodox Church (Canon of Baptism, Penance, Communion, etc.). List of contents, pp. 281-4.

The colophon on p. 284 reads: 'By the grace and mercy of Almighty God, Father, Son and Holy Spirit, this mashtotz was written by the hand of the unworthy chorister (tiratzu) Astuatsatur son of Nuridjan in Hayaqalaq, Kerla, in the year 1185 (Arm.); it was completed on 22nd February (1737). Glory to Almighty God. Finis.'

Ownership inscription on the front flyleaf of Immanuel Friedrich Levetsow, 'Cont. [Contionator, orator] Lycei Tanglimensis'.

- 631 DIONYSIUS OREGOS (? OREGIUS), S.J. MANUAL OF THEOLOGICAL DOCTRINE, translated from Latin into Armenian by Ghukas (Luke) vardapet of Kharbert (Kharput) in Constantinople in 1749, Armenian manuscript on paper, 129 ll., 21 lines, written in black chancery script (notrgir), contemporary goatskin over wooden boards, clasps lacking, MS. 2377, bought of Thorpe

(135×90 mm.) Venice: copied by Astuatsatur of New Julfa, 1759

** The titlepage, f.1, reads in Armenian: 'A manual of theological doctrine [=Manuale Doctrinae Theologicae], or more precisely a Disputation on the question of Faith [=Disputatio de Fide], in which is written the truth of the orthodox and the false answers of the heretics. Compiled by a certain theologian, Father Deonisios Oregos [=Dionysius Oregius] of the Society of Jesus. To the glory of Almighty God and for the enlightenment of the gentle and simple (azniw ew parzamt) Armenian nation. Translated into Armenian by Ghukas (Luke) vardapet of Kharbet (Kharput). And here in Venice I, the most humble scribe Astuatsatur of Julfa, copied it'.

The colophon on f.129b reads: 'This book was translated in the great [Constantino]polis in the year of Our Saviour 1749 by Ghukas vardapet of Kharbert, who is mentioned at the front of the book. I here in the city of Venice, copied it in the year of the Incarnation 1759...'

ARMENIAN

- 632 NERSES SHNORHALI (Saint) TWO COMMENTARIES AND A HOMILY, annotated by a modern scholar, probably a Mekhitharist father at San Lazzaro, Venice, manuscript on western paper, 65 ll. (pp. xvi+113, p. 113 being on a loose leaf and containing variant readings); the preface, pp. i-xvi and p. 113 are written by a modern scholar in a careful cursive script in black ink; the commentaries and the homily, pp. 1-112, are written in two columns, 31 lines, in neat regular chancery script (notrgir) in black ink, contemporary patterned wrappers, MS. 7198, from the collection of Frederick North, fifth Earl of Guilford (1766-1827)

(335×230 mm.) [Venice, 18th or early 19th century?]

** The MS. comprises three works by St. Nerses IV of Klay, called Shnorhal ('the Gracious'), Catholicos of Armenia A.D. 1166-1173: (a) a commentary on the Homily on the Cross by the Armenian philosopher David the Invincible (5th-6th century), copied according to the modern preface on p. i from an original of 656 Arm. (inc. 29 Jan 1207) written by the scribe Yovanes at Sanahin (pp. 1-70); (b) a commentary on a text from the Book of Definitions by David the Invincible, *Omne malum patibile*, in fact part of Gregory of Nyssa's *Sermo contra Manichaeos* (pp. 70-82); (c) a eulogy on the Archangels Michael and Gabriel by Nerses Shnorhali (pp. 83-112). These works are preceded by a modern preface containing notes on each piece, with variant readings from three miscellanies (*Charentirg*) contained in the Mekhitharist monastery on the island of San Lazzaro, Venice, dated A.D. 1215, 1251-88, and 1637 respectively (Sarkissian, *Mayr Tzutzak... Mat. Mekh. i Venetik*, vol. 2, Venice 1924, nos. 204, 207, 202), and from a miscellany published in Constantinople 'on the press of Sargis' in 1722 (the *Girg ew char hogeshah*, listed by H. A. Anasian, *Hay hmatip grqi matenagitakan tzutzak*, 1512-1800, Erevan 1963, no. 326). The free access enjoyed by the writer of the prefaces to the manuscript collection on San Lazzaro, and his style, indicate a probability that he was a Mekhitharist father; the commentaries and the homily could have been copied by the same hand.

ARMENIAN

- 633 ROSHQA (STEPHANOS) CHRONOLOGICAL NOTES ON THE POLISH ARMENIANS; followed by YOVHANNES ZOHRAP, A SHORT DESCRIPTION OF TOWNS AND VILLAGES IN POLAND INHABITED BY ARMENIANS, manuscript on paper, 41 ll., plus two smaller loose leaves now numbered ff. 42 and 43, 26 lines, written in a careful Armenian cursive in black ink, boards, MS. 7214, from Thorpe's 'Catalogue of upwards of 1400 manuscripts', 1836 (195×125 mm.) Stanislav (Poland), copied by Yovhannes Zohrap, 1790

** The first part (ff. 1-28b) comprises excerpts from the latter part of the Annals of Stephanos Roshqa (d. 1739), arranged chronologically, concerning the Armenian colonies in Poland to the year 1737 (cf. MS. 266 of the Mekhitharist Library, Vienna, written in Stanislav, c. 1736-9, described by J. Dashian, *Catalog* . . . Wien 1895, 697 ff.). Folios 29-32 contain the Latin text of a letter written by the Armenians of Lwów to the Emperor Joseph II concerning their history, rights and privileges, probably in 1781, on the promulgation of the Edict of Tolerance (in 1790 these privileges were abolished). Folio 32b contains a copy of the memorial notice under the miracle-working image of St. Gregory the Illuminator on the altar of the Armenian cathedral at Lwów, transcribed by Yovhannes Zohrap. Folios 33-43 contain a 'Short geography of the towns or cōmopoleis of the land of Poland inhabited by Armenians, through which I journeyed in 1790', compiled by Yovhannes Zohrap.

The preface (f. 1) by Yovhannes Zohrap reads, in Armenian: 'In the year of Our Lord 1790, I, Yovhannes Zohrap, on my journey into the Polish regions on account of old books and other information on the Armenian nation, found in the town of Stanislav in Galicia in the church of the Armenians among other writings also a manuscript of Stephanos surnamed Roshqa, priest (*qahanay*). It was a chronological history extracted from Baronius [Cardinal Caesar Baronius, 1538-1607, *Epitōmus Annalium Ecclesiasticorum*] and others of things pertaining to other nations, and partly of things pertaining to our nation assembled from our own histories, to which he adds his own account, taking [his material] from memorials and particular notices concerning Armenians in those regions. Passing over the other material, I selected and assembled the useful [notices concerning Armenians] from them, according to the dates, faithfully preserving in every way the identical order of words'.

ARMENIAN

- 634 SEBASTATZI (MEKHITHAR, first Abbot of the Mekhitharist Fathers at San Lazzaro, Venice) DURN QERAKANUTHEAN [Modern Armenian Grammar in Armeno-Turkish], manuscript on paper, 1287 pp., single column except for the vocabulary, 17 lines, written in black chancery script (*notrgir*), contemporary vellum over wooden boards, MS. 2386, bought of Thorpe (140×96 mm.) Venice, 1762

** A manuscript copy of a work printed by Anton Bortoli, Venice 1727, Mekhithar Sebastatzi, *Durn Qerakanuthean Ashkharhabar Lezuin Hayotz* listed by A. S. Anasian, *Hay hmatip grqi matenagitakar tzutzak*, Erevan 1963, no. 354).

The title page reads, in Armenian: 'Introductory grammar (*Durn qerakanuthean*) of the secular tongue of the Armenians [i.e. Modern Western Armenian], composed in the Turkish language for the use of those Armenians who know only Turkish and who desire to know secular Armenian, by the labour of Sir Mekhithar, vardapet, Sebastatzi (of Sivas), called Abbahayr (Abbot), and now copied by a certain humble philologist in the year of Our Lord 1762 in Venice'.

The Turkish part of the work is written in Armenian characters (i.e. Armeno-Turkish).

Sold with a LATIN-ARMENIAN GRAMMAR, manuscript on paper, imperfect (pages numbered 285-590), 23 lines, written in black chancery script (*notrgir*), the Latin in cursive, some Greek notes on p. 290, slightly wormed throughout (pp. 285-9 badly wormed and repaired), half roan by Bretherton, MS. 25328, described in a note at the front as 'Ex Bibl. Arundelli de Lanherne' (208×145 mm.) [18th century]

ARMENIAN

- 635 TREATISE ON LOGIC, IN QUESTION AND ANSWER FORM, in Classical Armenian, probably translated from an Italian *logichetta*, manuscript on paper, 60 ll. (pages numbered from 9 to 128, last two blank), written in black chancery script (*notrgir*), 23 lines, contemporary vellum, MS. 2382, bought of Thorpe (185×130 mm.) [Venice?], 3 March 1742

** The MS. begins, p. 9, in Armenian: 'A short (book) of questions and answers concerning minor logic (*zphoqragoyñ lochigayē*, i.e. simple logic, Ital. *logichetta*, *logica leggiera*). First Part. Concerning Philosophy, which is Logic, i.e. *tramabanuthiwn*, or Dialectic, i.e. *vichabanuthiwn*. What is Reason (*Bann*), and what is Logic? Reason is the power to deduce one thing from another, and Logic is the science by which we deduce one thing from another . . .'

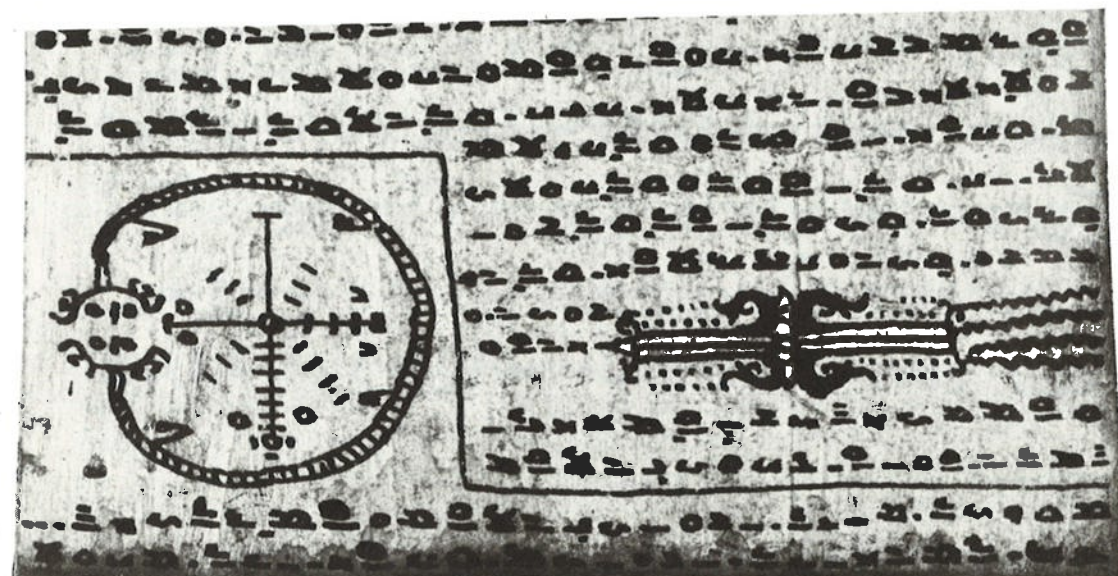
The name, 'Don Giovanni Maria Bedick', is written inside the upper cover.

Handwritten text in Avestan script, likely a title or a short passage from the Vendidad Sade. The script is in a cursive style, characteristic of the Sassanid period. The text is arranged in several lines, with some characters appearing to be in a different script or dialect, possibly Pāzand or Nāgarī, as mentioned in the description.

AVESTAN

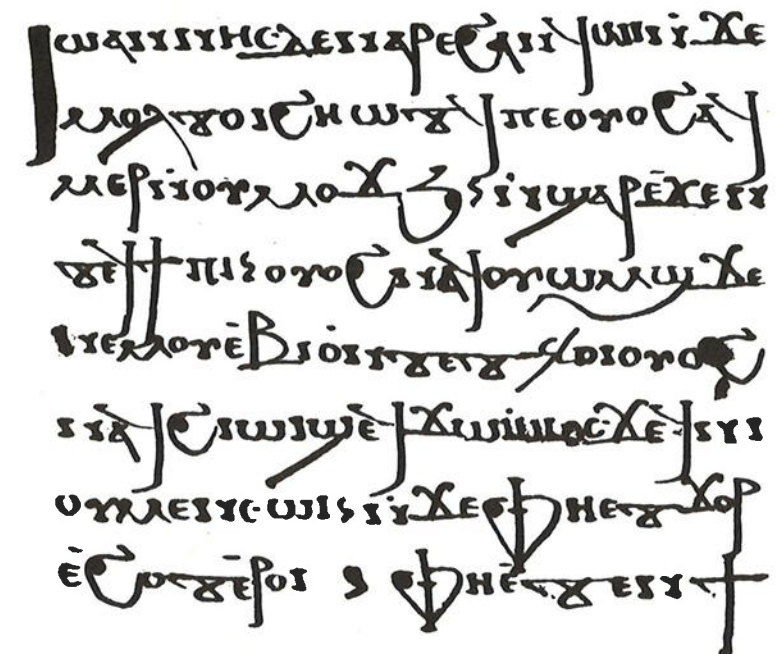
- 636 VENDIDAD SADE, manuscript on Indian paper, 265 ll., complete, written in the Avestan language and script, with rubrics in Pāzand and Nāgarī scripts, some leaves slightly wormed but generally in good condition, contemporary red morocco with impressed floral medallions and border (repaired and slightly worn), MS. 7090 (495×310 mm.) Nausāri, Surat, copied by Dārāb Herbad Rustam Herbad Khurshed Herbad Wikzi (?) bin Rustam bin Kadhawa, dated day Khurshed, month Khurdad [i.e. II, III], 1102 Anno Yazdagirdi [=25 November 1732 A.D.]

** *Vendidad Sade* is the short title for a presentation of the three major texts of the Zoroastrian scriptures, the Avesta, viz. the Yasna, Vispered, and the Vendidad (*Vidēvdād*), arranged in sections as a liturgy for the full Vendidad ceremony. A synopsis of this arrangement of the texts is given in K. F. Geldner's article on the Avestan literature in *Grundriss der iranischen Philologie*, Strassburg 1896-1904, II, pp. 11f. The term *sade* 'plain, simple' implies 'without the Zand, i.e. translation and commentary in Pahlavi'.



BATAK

- 637 MANUAL OF DIVINATION, Batak manuscript on the bark of the terap tree (*artocarpus kunstleri*), 31 ll. plus two endleaves, 17 lines, in concertina form, written in black ink and decorated with diagrams, leaves rather discoloured at edges, inscribed on the last leaf 'A Batta Book from Sumatra, the gift of Mr Smith rec'd 12 Febr. 1787', MS. 11731, bought of John Cochran
(205×150 mm.) [North Sumatra, 18th century]



COPTIC AND ARABIC

- 638 LECTONARY with readings for the feasts of St. John the Baptist, manuscript on oriental paper in the Bohairic dialect of Coptic and Arabic, 80 ll., collation A-G¹⁰, HANDSOMELY WRITTEN IN RED AND BLACK IN BOLD CALLIGRAPHIC SCRIPT, the Coptic text 15 lines to the page, the Arabic 13-14 lines, three decorative coloured headpieces (f. 1, strapwork; f. 18 snakes twined round rails; f. 21, strapwork, small), initials coloured red, a few larger initials (e.g. ff. 1, 3, 18) incorporate the profile of the Egyptian god Thoth, many pages decorated with red, yellow and green rosettes (particularly numerous on ff. 55b, 67b, 68 and 80b), contemporary pink silk (defective and faded) over leather, with flap, MS. 4227, bought of Thomas Rodd
(211×152 mm.) [Egypt, 18th century]

** A late eighteenth- or early nineteenth-century Spanish owner has written a note on a front endleaf and headings on various pages of text.

COPTIC AND ARABIC

- 639 PRAYERS, readings from the Scriptures, etc., manuscript on paper in the Bohairic dialect of Coptic with Arabic glosses, 184 ll. (imperfect), varying numbers of lines, some headings in red, one decorative strapwork headpiece, stained and edges ragged, Middle Hill boards, MS. 18848 (152×105 mm.) [Egypt, 18th/19th century].—
BOOK OF PRAYERS, manuscript on paper in the Bohairic dialect of Coptic with Arabic glosses, 35 ll. (imperfect), ff. 8-9, 22, 24, 28 and 31-35 are replacements in a different hand, 20 lines in the original part, headings in red, five decorated initials in red, green, yellow and brown and five marginal ornaments in the same colours, stained and edges ragged, Middle Hill boards, MS. 18871
(158×125 mm.) [Egypt, 18th/19th century] (2)

- 640 BOOK OF DANIEL, to chapter VI, 12, 25 ll., paginated 1-48, ends imperfectly; Book of Zachariah, V, 7-X, 8, 8 ll., a fragment paginated 163-178, manuscript on paper with the text in the Bohairic dialect of Coptic on rectos and the Latin translation on facing pages, Middle Hill boards, MS. 10629
sm. 4to [Rome (?), 18th century]

** Probably to be associated with the work of the Congregation *de Propaganda Fide* to provide a Bohairic translation of the Vulgate, and in particular with Raphael Tuki, Bishop of Arsinoe. Tuki, who spent many years in the College of Propaganda, edited Coptic and Arabic liturgical texts and was the author of *Rudimenta linguae Coptae sive Aegyptiacae*, Rome 1778.

ዕብ፡ጳውሎስ፡መ ሐዋርያ፡አንብብዩ
መሀርነ፡አበ፡መንፈ. አሆ፡በልዎ፡ለአግዚ
ስነቀኢኮነ፡ነግደ፡ወ አብሔር፡ወአንብዩ፡

ETHIOPIA

- 641 SERVICE BOOK, ETHIOPIA MANUSCRIPT ON VELLUM, 104 ll. plus two flyleaves at the beginning, double columns, 10 lines, written in a neat slim script in black and red, margins of ff. 79-92 and 99-104 stained, the first flyleaf is shorter, the text on the recto side has been erased, the lower margin of the two last leaves is uneven, Ethiopian binding of wooden boards, front board split, the greater part of the back board missing, on f. 76b are mentioned Matthew, Patriarch of Alexandria (before 1646) and Mark, Metropolitan of Ethiopia (about 1637) which allows us to attribute the manuscript approximately to the first half of the seventeenth century, MS. 23610, obtained in 1871 from Capt. Sturt who brought it back from Ethiopia after Lord Napier's expedition (1868) (150×130 mm.) [Ethiopia, first half of the 17th century]

** The contents are:

I. Main items—

- (1) *Sa'ātāt*, "Book of Hours" containing Prime (f. 3), Tierce (f. 15b), Sext (f. 28b), Nones (f. 41), Vespers (f. 53) and Compline (f. 64). Additional notes concerning mostly the prescribed readings from the New Testament have been added in small script in the margins.
- (2) Prayer (*sa'alnāka mahāri*) (ff. 73-74b).
- (3) *Qēddāse Māryām*, Anaphora of the Virgin Mary by Cyriacus (ff. 75-104).

II. Later additions in different hands—

- (1) Praises of St. George in the form of a *salām* entitled *Dērsān za-abbā Abranyos*, "Homily by Abba Abranyos" (flyleaves 1b and 2b), written in a small script, 24-27 lines to a page.
- (2) Strophic prayer to St. George (*o-fētuna rad'et . . .*) (f. 74b, ending at the foot of f. 75), written in a poor hand.
- (3) Prayer for absolution from sin (flyleaf 2).
- (4) *Salām* to Basilides (*Fāsīladas*) the Martyr (ff. 104-105); the end is missing.
- (5) Extracts from the Calendar of Ethiopian saints (f. 105b).
- (6) The prayer *Ēgzi'abēher za-bērhānāt* (f. 106-106b); the end is missing.

- 642 GOSPEL OF ST. JOHN, ETHIOPIC MANUSCRIPT ON VELLUM, 80 ll. plus two flyleaves at the front, written in a regular hand in black and red, double column, 15-17 lines, the text is divided for the various days of the week and the beginnings of the different parts are marked by threads inserted in the margin, a few leaves have smaller or uneven margins which do not affect the completeness of the text, the first two and the last two leaves slightly wormed, original Ethiopian binding of half leather over wooden boards, preserved in a leather case with strap (the strap defective), MS. 23451, obtained in 1871 from Capt. Sturt, who brought it from Ethiopia after Lord Napier's expedition (1868) (110×100 mm.) [Ethiopia, 18th century]

** The contents are:

- (1) Gospel of St. John with the final note concerning its composition (ff. 3-75).
- (2) Prayer to the Virgin Mary (ff. 75b-82b), in a second less careful hand.
- (3) A prayer added later on the flyleaves (ff. 1b-2) in a third hand.

- 643 MAGICO-RELIGIOUS ETHIOPIC APOCRYPHA, ETHIOPIC MANUSCRIPT ON VELLUM, 50 ll, plus two unnumbered blank flyleaves at the beginning and two at the end, written in black and red in a very regular small eighteenth-century hand, about 12 lines to a page; the name of the first owner Walda Iyasus is mentioned in several places, then partly erased and replaced by that of Walda Giyorgis; in one place the first owner's son is also mentioned, Tawalda Hēsān, European blind-tooled brown morocco, g.e., MS. 23452 (63×50 mm.) [Ethiopia, 18th century]

** The contents are:

- (1) The prayer of the Virgin Mary at Golgotha.
- (2) *Arde'ēt*, 'Book of the Disciples', short version.

- 644 PSALTER containing Psalms, Canticles of the Old and the New Testament, Song of Songs, praises of the Virgin Mary: *Wēddāse Māryām*, arranged for the days of the week, and *Anqaša bērhān*, ETHIOPIC MANUSCRIPT ON VELLUM, 169 ll, plus a blank flyleaf at each end, single and double column (last two items), 19 lines, written in a regular hand in black and red, names of owners erased in several places in the upper margins, one name hardly readable, Hayla Bērhān (f. 8), Ethiopian blind-tooled leather over wooden boards, lined with coloured linen underneath the turn-ins, MS. 16809 (180×160 mm.) [Ethiopia, early 18th century]



- 645 MAGICAL SCROLL, containing prayers against devils and diseases including *barya*, *legewon*, *dask*, *gudale*, chest-pain, colic, rheumatism, headache, etc., ETHIOPIC MANUSCRIPT ON VELLUM, composed of three strips, written in black and red inks, THREE MINIATURES coloured in red and yellow representing St. Michael, St. George and St. Raphael, with the name of the owner, Gabra Yonās; bottom of the last strip slightly stained, MS. 22401 (154 cm×90 mm) [Ethiopia, late 18th or early 19th century]

✠ Երանգ խնայեալ զհոս ևնայնքն իջնայն
 Երանգ խնայեալ զհոս ևնայնքն իջնայն.

GEORGIAN

646 PSALMS AND CANTICLES, IN GEORGIAN, manuscript on European paper, 82 ll., including the first two blank, the first being pasted down inside the upper cover [collation: I-VI¹⁰ VII-VIII⁸ IX⁶, with signatures and pagination in Armenian alphabetic numerals], written in black ink in Georgian mkhedruli characters, 11 lines, psalms numbered in Armenian alphabetic numerals, rubrics on pp. 127, 130, 136, 139, 146, 147, 151, 152 and 158 in Georgian khutsuri characters, decorative pen-and-ink headpieces on pp. 1 and 57 (the former containing an invocation in Armenian), headings and initials in red from p. 127 to the end, wrappers laid down over the original limp goatskin binding, incorrectly titled in Armenian on the upper cover 'Prayer Book in Georgian', MS. 25346
 (161 x 109 mm.) [second half of the 18th century]

** PROVENANCE

A scribble in Armenian on the upper cover may read 'This book belongs to Parun Mikhel'. An incorrect Italian title, 'Preghiere in Giorgiano', has been written on a flyleaf. These Armenian and Italian titles suggest that an early owner may have belonged to the Armenian colony in Venice.

CONTENTS (the Armenian pagination has been followed):

First Section (pp. 1-55)

- (p. 1) Psalms, numbered 1-17 [= our Pss. i-xviii, since ix and x are taken as a single psalm].
- (p. 49) Song of Moses and the Israelites [Exod. xv, 1-19], numbered '18'.
- (p. 54) Song of Jonah [Jonah ii, 209].

Second section (pp. 57-159)

- (p. 57) Psalms, numbered 19-36 [= our Pss. xix-xxxvi, thus differing from the Greek, Latin, Armenian and Georgian standard versions and agreeing with the Hebrew].
- (p. 116) Song of Moses from Deuteronomy [xxxii, 1-44].
- (p. 127) Song of Hannah [I Sam. ii, 1-10].
- (p. 130) Song of Habakkuk [Hab. iii, 2-19].
- (p. 136) Song of Isaiah [not Is. xii, but Is. xxvi, 9-20, as in psalters published by the Armenian Catholics in Venice].
- (p. 139) Prayer of the three holy children, followed by Song of the three holy children, followed by Benedicite [all from Dan. iii apocr.].
- (p. 151) Magnificat.
- (p. 152) Benedictus.
- (p. 155) Have mercy on me [Ps. li].
- (p. 158) Praise ye [Ps. li].

The text is not the standard version traditionally used in the Georgian Orthodox Church, although it is in Old Biblical Georgian and quite close to the standard version. It appears to be unpublished in this form. It may be either a variant Catholic version, or an attempt to reproduce the traditional standard version from memory, aided by reference to the Vulgate, the Septuagint and the Armenian text.

לבוש
בדבר המלך אשר
ביד המרים ויקצף המלך
מאד וחמתו בערה בו
ויאמר
המלך לחכמים ידעי העתים כי כן דבר
המלך לפני כל ידעידת ודין והקרב אר
כר שנא שתר אדמת אר שיש מוס מרסנא
ממוכן שבעת שרי פרסומדי ראוי פני המלך הישבים
ראשנא במלכות כדתמה לעשות במלכה ושרי יק
אשר לא עשתה את מאמר המלך אחישור יי

HEBREW

- 647 MIṢWŌTH HAN-NĀSHĪM [a compendium of the ritual laws relating to women], cioè li ordini e dīnīm delle tre miṣwoth delle donne, niddāh [menstruation], ḥallāh [the Sabbath loaf], hadhlāqath han-nēr [lighting of the Sabbath candles], novamente con diligenza tradotto della lingua todesca in buona lingua italiana a beneficio delle donne divote di Italia, cosa necessaria ed utile . . . Stampato in Venezia l'anno cinque miglia e tre cento cinquanta sei alla creazione del mondo appresso Zuan de Gara, manuscript on paper in Judaeo-Italian (Italian in Hebrew characters), 39 ll. only, imperfect, 28 lines, foliated in Western style at the foot of each recto 367-406, Middle Hill boards, MS. 10156, from Thorpe's 'Catalogue of upwards of fourteen hundred manuscripts', 1836, sm. 4to [Venice?, c. 1600].—Grammatical notes in French on Biblical Hebrew, 40 ll., imperfect at the beginning, Middle Hill boards, MS. 3542 (part), bought of Longman, 8vo [France, 18th century] (2)

** The first-named work is a transcript of a book printed in Venice by Giovanni di Gara in 1596, itself a translation into Judaeo-Italian of a Judaeo-German edition printed in Venice by Daniel Adelkind in 1552. The watermark of the paper is a crossbow inside a circle flanked by the letters EP, not recorded by Briquet.

For a similar compilation in Italian rendered from the German version of R. B. d'Harodono, see Bedner, p. 86.

HEBREW

- 648 COLLECTION OF MEDICAL TRACTS AND EXTRACTS, Hebrew manuscript on paper, 79 ll. plus numerous blanks between the tracts, written in black and brown ink in various hands, waterstained but legible and in sound condition, Middle Hill boards, MS. 14093, from the collection of the Duke of Sussex, with bookplate, an earlier owner's name, Samuel, appears on f. 46b sm. 4to [Italy, 17th century]

** CONTENTS:

- I. Folios 1-40b. *Sēpher has-Seghullōth*, a manual of surgery, prescribing treatment for wounds 'from the sole of the foot to the crown of the head'. Compiled by 'Maestro Salmon called . . .' (the rest of the name is left blank). The compiler cites Theodoric, Galen, Roger of Palermo, Hippocrates, Abu'l-Qāsim, and Ibn Sīnā (Avicenna).
- II. Folios 41-45. *Sēpher has-Seghullōth le-Galenus*. A collection of medical prescriptions compiled not only from Galen, but embodying prescriptions from Dioscorides and Tabarī. The scribe has broken off at the foot of f. 45 recto, leaving the copy unfinished. For a work of the same title, cf. Steinschneider, *Die hebräischen Übersetzungen des Mittelalters*, Berlin 1893, p. 657.
- III. Folios 47-48. An extract from Mesue prescribing treatment for piles.
- IV. Folios 49-55b. *Sēpher Ha'ālāmāth has-sammīm*, a tract on the composition of certain drugs and their efficacy. The name of the compiler is not given, but he refers (f. 49) to another book by him on drugs and poisons called *Sēpher ha-'Arāsīm*. The tract begins with an extract from 'Abd Allāh b. Isaac b. 'Alī Ibn al-Haitham and cites Dioscorides, Galen, Tabarī and Rāzī.
- V. Folios 56b-58. *Sōdhoth Abuqrāt*, the Aphorisms of Hippocrates. Cf. Steinschneider, pp. 660-1.
- VI. Folios 59-66. *Qaddaḥōth*, the tract on fevers (*De febris*), by Gerard de Solo. Translated into Hebrew under the title *Mēbhō han-Nē'ārīm*, by Abraham Abhīqhedhōr. Cf. Steinschneider, p. 797. Folios 67b, 68b-69 are occupied by medical prescriptions.

HEBREW

- 649 SCROLL OF ESTHER (*Meghillath Ester*), HEBREW MANUSCRIPT ON FOUR MEMBRANES OF VELLUM, written in a neat square hand, 22 columns, 23 lines, each column within roughly drawn red, yellow and brown borders and below a red and yellow arch, ending with a crude representation of the hanging of the ten sons of Haman, on a wooden roller, MS. 7263 (188 mm. × 325 cm.) [18th century]; and another copy, on three membranes of vellum, beginning imperfectly at Ch. II, 12, written in a square hand, 13 columns, 22 lines, with penwork ornament between and above the columns, MS. 7264 (205 mm. × 211 cm.) [Germany, 18th century]; both bought of Thorpe (2)

HEBREW, ARAMAIC AND ARABIC

- 650 FIGUEROA (*Padre Fray ANDREAS ANTONIO A*) *Linguae sanctae rudimenta juxta grammaticam Card. Bellar.* [i.e. based on Cardinal Robert Bellarmine's *Institutiones linguae hebraicae*, Rome 1578, second edition 1580], 136 pp., in red and black, partly in Hebrew characters, with a specimen in Syriac, a table of 'very ancient sacred letters' and coloured diagrams; *Chaldaicae linguae institutiones a Martino Martini Cantapetrensi . . . trium linguarum Primario Professore editae*, 37 pp., ending with the Lord's Prayer and Angelic Salutation in Aramaic; *Arabicae linguae institutiones juxta mentem R.P.F. Antonii ab Aguilla Minoritae*, partly in Arabic letter, 88 pp., coloured table of the 'Arabic-Syrian Alphabet'; calligraphically written, probably by Figueroa himself, in an italic script and laid out to resemble a printed book, brief invocations in transliterated Arabic, Latin and Spanish in another hand on two pages at the end, late eighteenth-century Spanish tree-calf, spine gilt and with red and blue title-labels, MS. 2558

8vo 'In hoc Terrae Sanctae trilinguae insigni Collegio, et magno regalique Hispanensi S[anc]ti Fran[cis]ci Coenobio' [College of the three languages of the Holy Land, Franciscan Convent, Seville], 1 March–12 September 1698

** Bought of Thorpe, from a consignment that included many volumes from the libraries of Juan de Iriarte, La Serna Santander and the Marquis of Astorga; cf. the introductions to *Bibliotheca Phillippica*, NS. VI and IX.

व्योणमयलेवप्यमयमनानी
प्रसस्तुस्तीक्रीकाणप्रदुसानी
पसुपंदीक्षवपीहचने ना
क्षयप्रहप्रगुपुहैहैप्रये ना
क्षयप्रहैप्रणीप्रहप्रगुकाहै
हंक्षपातीप्रवसताहाहाहै
हैहा

HINDI

- 651 SANGĪTA-DARPANA, Hindi manuscript on paper, 59 ll., written in black in devanāgarī script by a single scribe, wormed, mostly in the margins, Middle Hill boards, MS. 17422, 4to, n.p., Samvat 1844 [= A.D. 1787]; VIVEKA-SĀGARA; Kabīr-Gorakh kī goshti, 2 works in 1 vol., Hindi manuscripts on paper, 7 ll. and 4 ll., both copied by the same scribe in the same year, written in black in devanāgarī script within red double borders, one leaf badly wormed, Middle Hill boards, MS. 17423, n.p., Samvat 1844 [= A.D. 1787] (2)

** The first-named is a Hindi version in kavitta and dohā metres of the Sanskrit 'mirror of music' composed by Dāmodara, son of Lakshmīdhara, also known as Haribhaṭṭa or (as in this MS.) Harivallabha, a late but important compilation of the techniques of music, singing and dancing. The second-named volume contains two sectarian works produced by the followers of Kabīr, the Kabīrpanthīs. The first gives a detailed description of the way of life of the grhasth, 'the householder', and the beragi, 'the ascetic', while the second is in the form of a theological discussion between Kabīr and Gorakhnāth, founder of the rival sect of the Gorakhpanthīs, in which the latter is defeated and becomes a pupil of Kabīr.

Wednesday, 27th November 1974

HINDI

- 652 TULSĪ DĀS. RĀMCAKITMĀNAS, Hindi manuscript on oriental paper, 189 ll., written in black by one scribe in Kaithī script, contemporary red morocco with flap, decorated in Islamic style with gilt arabesque centre- and cornerpieces, MS. 2889, bought of Howell and Stewart 4to Samvat 1831 [= A.D. 1774]

** The most famous work in Hindi literature, reworking the Sanskrit Rāmāyana of Vālmīkī. The last Kāṇḍa of this manuscript is imperfect, ending at Dohā 122 of the standard text (Gītā Press edition).

- 653 A COLLECTION OF SIX SMALL HINDI MANUSCRIPTS on paper, all copied by the same scribe and probably in the same year (four out of the six bear identical dates, the other two are undated), in black ink in Kaithī characters; Dānalilā, 10 ll.; Rāmajanma, 26 ll.; Śurjapurāna, 12 ll.; Harichandraśata, 24 ll.; Panchīcharitra (?), 8 ll.; Vandībhāryana (?), 8 ll.; unbound, MS. 11835, bought of Howell & Stewart, from the collection of the Rev. J. H. Hindley (138×119 mm.) Samvat 1834 [= A.D. 1777] (6)

- 654 SINGHĀSANA-BATTĪSĪ ['Thirty-two throne stories'], Hindi manuscript on thick rather brown paper, 124 ll., complete, gatherings irregular [A¹⁴ B¹⁶ C²⁰ D¹⁸ E¹⁰ F¹⁶ G¹⁴ H¹⁶], written in black in Kaithī characters by one scribe, illustrated with 44 SPIRITED POPULAR COLOURED DRAWINGS, nearly all half-page or larger, seven being full-page, Indian binding of brown textile with double white horizontal lines, preserved in an English nineteenth-century half-calf box containing the bookplate of the Rev. J. H. Hindley, MS. 11829, bought of Howell & Stewart 4to (260×195 mm.) Samvat 1832 [= A.D. 1775]

** A Hindi version in alternate dohā and caypā metres of the original Sanskrit Simhāsanadvātrīṃśikā, 'Thirty-two throne stories', tales told by the statues of maidens carved on a throne won by Vikramāditya as a gift from the god Indra—by telling their stories they obtain release from statue form. A lively and richly illustrated example of Indian popular art.

[SEE PLATE I]



HINDI

655 A COLLECTION OF FIVE HINDI MANUSCRIPTS on paper, unbound, all from the collection of the Rev. J. H. Hindley and bought of Howell & Stewart:

- (i) HARICHANDRASATAKATHĀ, 14 ll., written by one scribe in black in Kaithī characters (probably the same scribe who copied MS. 11832), MS. 11831, sewn [early 19th century]

** A work in *dohā*, *chand* and *caupāi* metres.

- (ii) BHARATAVILĀPAKATHĀ, 10 ll., written by one scribe in black in Kaithī characters, MS. 11832, sewn [early 19th century]

** Wrongly transliterated on the final page as 'Bharat Baladup', this is the story of Bharata's grief at the exile of his elder brother Rāma to the forest due to the machinations of his mother Kaikeyī. When their father Daśaratha died, Bharata went to find Rāma to bring him back to Ayodhyā as king. Rāma however refused to return until his period of exile should be completed, and Bharata declined to be king. But he did reluctantly return to Ayodhyā as Rāma's representative, setting up a pair of Rāma's shoes as a symbol of his authority.

- (iii) SRĪ BHĀGAVAT, 100 ll., written by one scribe in black in Kaithī characters, the titlepage decorated with orange borders and flowers, text apparently incomplete, MS. 11833 [19th century?]

- (iv) TWO RAMAITE WORKS: Jhulacharitra (?) and Rāmarāharakathā (?), 50 ll., written by one scribe in black in Kaithī characters, MS. 11834, sewn Samvat 1830 [= A.D. 1773]

- (v) Unidentified work, inscribed on the first leaf, 'Nagry Hand said to be the History of some God', written by one scribe in black in Kaithī characters but in a very cursive hand, MS. 11830, sewn [early 19th century]

8vo and 4to (5)

54 Kotofī gedo noboli no gokendina
donata de goZali maska?

JAPANESE

- 656 [JAPANESE-DUTCH PHRASEBOOK]. Samenspraak, die door den nozio is opgesteld, behalven dat mijn heer het opperhoofd Thitsingh hem heeft gecorrigeerd, manuscript on oriental paper, written with a brush in sumi (ink of Japanese manufacture), 98 ll. (including 3 blanks,) written on one side only across the page, upper edges unopened, early nineteenth-century (Dutch?) quarter citron morocco, marbled paper sides, spine blocked in blind and titled 'Dialogues Hollandais Japonais', MS. 9670, from Thomas Thorpe's 'Catalogue of upwards of 1400 manuscripts', 1836, no. 715 oblong 8vo (138×186 mm.) [Nagasaki, c. 1780]

** A collection of 92 phrases and sentences in Dutch together with their equivalents in Japanese (one extra phrase is provided in the Japanese section) for use in conversation. The Japanese is transliterated into roman script. Compiled by a certain *nozio* (a corruption of a Japanese name or possibly a slang word of eighteenth-century Dutch origin?) and corrected by Isaac Titsingh (1747-1812), the *opperhoofd* or Director of the Dutch Factory at Deshima in Nagasaki during the periods 1779-1780, 1781-1783 and 1784-1785. The paper is of the type used by Titsingh. Comparison with attested documents in the British Library (Add. MSS. 9390-9397, 18098-18102), shows that the present text bears certain similarities to Titsingh's hand and this would suggest that the Japanese author, possibly an interpreter in the employ of the Factory, learned to write in *romaji* from examples provided by Titsingh. Titsingh's corrections are few and amount to little more than crossings out.

There can be few examples of Dutch and Japanese in *romaji* written by a Japanese to have survived from this period of early contact with Japan.

Handwritten Javanese text in two lines, written in black ink on a light background. The script is a traditional Javanese style, possibly using a different alphabet or a specific dialect.

JAVANESE

The manuscripts in the following five lots appear to derive from the English Baptist Mission in Java. Lot 658 belonged to 'Tuwan Mestër Robënsen', i.e. the Baptist missionary and schoolmaster W. Robinson, who was in Batavia from 1813. He is said to have preached in 'very understandable Malay' (F. de Haan, 'Personalia der Periode van het Engelsch Bestuur over Java 1811-1816', *Bijdragen tot de Taal-, Land- en Volkenkunde. Koninklijk Instituut voor de Taal-, Land- en Volkenkunde*, Leiden, XCII, 4 (1935), pp. 629-30) and he wrote several works on the Malay language, including *An attempt to elucidate the principles of Malayan orthography*, Fort Malborough 1823. MS. 17033 in lot 661 mentions 'Mr. Bruckner', i.e. G. Brückner, a member of the English Baptist Mission, although apparently of Silesian origin, in Java from c. 1814-1828. He published a Javanese translation of the New Testament in 1829 (F. de Haan, *op. cit.*, pp. 511-2) and was the author of a Javanese grammar (Serampore 1830) and of *A Vocabulary of the Dutch, English, and Javanese languages*, Batavia 1842. He presented one manuscript, a copy of *Sërat Ambiya*, to the London Missionary Society (now British Library, Add. MS. 14851: cf. M. C. Ricklefs, 'An inventory of the Javanese manuscript collection in the British Museum', *Bijdragen*, CXXV, 2 (1969), p. 256). Robinson is a possible owner of all nine manuscripts.

JAVANESE

- 657 BRATAYUDA STORIES, Javanese manuscript on Javanese tree-bark paper, 205 ll. plus many blanks, written in black ink in Javanese script, 13-19 lines, partial decorative borders to three preliminary pages and penwork ornament on a few other pages, handsome contemporary Javanese binding of brown morocco with flap, panelled sides richly tooled in blind with multiple borders, the narrow centre compartment with two (only!) arabesque cornerpieces, MS. 12427, bought of Thomas Rodd in 1849 or 1850 (283×190 mm.) dated in a colophon preceding the text 'Wawu A.J. 1737' [=A.D. 1810]

** 'A 12th-century Old-Javanese *kakawin*, composed by Mpu Sëdah and Mpu Panuluh, dealing with the final stage of the war between the Pāndawa and Kaurawa (two sets of cousins, descendants of Bhārata). Their feud is the main theme of the world's longest epic, the *Mahabharata* ... The Old-Javanese epic was recast into a Modern-Javanese metrical form at the 18th-century Muslim court in Surakarta by Yosodipuro'. *Penguin Companion to Literature*, no. 4, ed. Dudley and Lang.

In this manuscript the text ends abruptly after the death of Baladewa. The author's name is given in the poem before the beginning as Sëstradiwongsa.

- 658 SËRAT AMBIYA [Histories of the Prophets], manuscript on English paper, 91 ll. (imperfect at end), written in brown ink in Javanese script, 20 lines, title at the front in a penwork border giving the owner's name ('Tuwan Mestër Robënsen'), the scribe's name and the date of copying; red, green and yellow ornaments in the text to f.33, first third of the volume waterstained but the text legible, contemporary plain calf, sprinkled edges, MS. 25134

folio Batavia, copied by Ki Mas Dhaeng Nurngali Muhamad Dhain, a 'pranakan Mëngkasar', Jimawal A.H. 1229 [=A.D. 1814]

** The work, which is in verse, in 45 cantos, begins with praises of the Prophet Mahomet, Abu Bakr, Omar, Othman and Ali, and ends imperfectly with the story of 'Nabi Musa' (Moses). The work is called 'Carita Satus' and 'Carita para Nabi' in the title at the front, and later 'Layang Anbiya'.

JAVANESE

659 JAVANESE HISTORY. Carita Mëndhang Kamolan [Legendary history of Java, apparently composed in A.J. 1711 = A.D. 1784], 12 ll., misbound with ff. 2-11 upside down, in Javanese script, written on the outer half of f. 1; [Verse history of Java from the time of Lëmbu Pëtëng and Ki Agëng Sesela to the plot to kill Arya Jipang], 34 ll., in Javanese script, written on the inner half of the page only; [Verse history of Java, carrying on where the previous part ends to the meeting between Senapati Ingalaga and the Goddess of the Southern Ocean (Nyai Kidul)], 85 ll., in Javanese script, written on the inner half of the page only; with notes on the lengths of rulers' reigns in the second half of the 18th century, one leaf, and transcriptions of four letters between Ki Adipati Sura Adimanggala of Jëpara and his younger brother (rayi), Raden Gonda Kusuma in Semarang, dated A.J. 1743 (= A.D. 1815), one leaf, both in Javanese script with interlinear Malay translations in roman transliteration, Middle Hill boards, MS. 17034, bought of Thomas Rodd in 1848 folio [first quarter of the 19th century]

660 'COMPARATIVE VOCABULARY[.] English, Javanese [both ngoko and krama], Sunda, Bali, Lampung, Sumenap, Madura', arranged by subject ('of the Human Body', 'of the Mind', 'of Husbandry, Trade, Commerce &c.', etc.), manuscript on English paper, 151 ll., in eight columns across each double-page opening, in roman transliteration, approximately 2,500 entries in all, not all possible entries supplied; bound with explanations of the Javanese syllabary, extracts from the Dasa Nama on Javanese synonyms, and explanations of the numerical values of words used in chronograms ('candra sengkala'), 28 ll., two or three columns, in roman transliteration, MS. 16429 [paper watermarked 1815].—Exercises in the Javanese syllabary, on oriental paper, 33 ll., of which 24 ll. are mostly blank, some parts bound upside-down, MS. 17035, bought of Thomas Rodd in 1848, [first quarter of the 19th century].—Javanese-Malay-English Vocabulary, on oriental paper, 52 ll., most leaves blank with only a character of the Javanese syllabary entered at the top of the page, 3 columns, only about 70 entries, Javanese in Javanese script, Malay sometimes in Arabic script and sometimes in roman transliteration, MS. 17036, bought of Thomas Rodd in 1848 [first quarter of the 19th century]; all in Middle Hill boards folio (3)

JAVANESE

661 NEW TESTAMENT. [Chapter of St. Matthew's Gospel, in G. Brückner's Javanese translation], 2 ll. with English title on a preliminary leaf, bound upside down; 'Wallatunganglamu', a fragment of a description of the Middle East, mentioning Mecca, Ngësam (Iran), etc., 24 ll., misbound, on English paper, dated Be A.H. 1230 [= A.D. 1815]; [Gospel of St. Matthew (?), beginning at Chapter 1, in Javanese translation], 23 ll., ends imperfectly, written on the inner half of the page only; [History of Java from the 16th century to Mataram times], 19 ll., imperfect at beginning and end, written on the inner half of the page only; 4 works in 1 vol., in Javanese script throughout, MS. 17033, bought of Thomas Rodd in 1848 [first quarter of the 19th century].—New Testament stories in Javanese, beginning 'Sawisi' (i.e. sawise: thereafter, then) which Phillipps has misread 'Lawisi' and used as a spine-title, 7 ll., Description of the British conquest of Java in 1811, 2 ll.; on English paper, both in Javanese in roman transliteration, miscellaneous jottings in roman and Javanese script mention 'Ngisa' (Jesus), MS. 16450 [paper watermarked 1815].—Acts of the Apostles, extracts from, in Javanese, 12 ll., in Javanese script, bound upside down; bound with 'A conversation with my family' (sawiji pocapan këlawan sanak inggun), ethical teachings, 4 ll., part of the 'Carita Mendhang Kamolan' (cf. lot 659), 6 ll., and vocabulary lists; the first 14 ll. of the volume, including an English-Persian word-list, 'A List of Hindostan Cloaths' and a list of contents of a universal history, are of Anglo-Indian origin and have no connection with the remainder; MS. 22792 [first quarter of the 19th century]; all three in Middle Hill boards folio (3)

gase
ta cry.) *judine* *pregnant* *attack*
ព្រះ (គ្រាង • កាលបរិច្ឆេទ • ការស៊ើប • កកាត

KHMER

- 662 [KHMER-ENGLISH DICTIONARY.] 'A dictionary of the Kameh [Khmer] language', manuscript on European paper, title+30 ll.+9 blanks, 14 lines with interlinear English translation, Middle Hill Boards, original wrappers bound in, MS. 17787 folio (395×245 mm.) n.d. [paper watermarked 1827]

** At a rough estimate the manuscript contains about 4,500 headwords. A note on the verso of the title reads, 'This dictionary wants the injection of about 4,000 words and a fuller explanation in English, which will be done, if the work is to be printed'. If it had been printed, it would have preceded any other Khmer-English dictionary by some hundred years.

The method by which the dictionary was composed becomes clear on inspection of the entries. The English compiler asked the Cambodian assistant to go through the syllabary thinking of words spelt with each initial consonant, or consonant complex, and each vowel. There was as yet no Cambodian dictionary. The Cambodian knew his syllabary and followed its order, producing one or two words for each initial consonant and vowel. However, being unused to the lexicographical principle of proceeding always by reference to the initial consonant of the

whole word, he often used disyllabic words in which the initial consonant with which he was concerned occurred as the initial of the last syllable. In order to produce words for the maximum possible number of combinations of vowel with each initial consonant, the Cambodian included many personal names. Sometimes he could think of no example and wrote 'No word' or 'That is all'.

The chief interest of the MS. now is in the handwriting and spelling of the Cambodian. The handwriting is elegant and neat. It has many antiquated features including the unusual one of 'hanging' the characters from the lines on the paper instead of standing them on the lines. The forms of some characters are quite different from any printed form and would be of interest to anyone concerned with the handwriting on palm-leaf and rice-paper MSS., which are usually undated and rarely older than the 18th century. The old-fashioned spelling is also of interest to the Khmer scholar since it reveals an older pronunciation and the development of modern spelling devices.

بسم الله اية سوات فرمان فرضي كه كيت كدراپ منصل فلف دشن رحمن حاصل معصود پند بغير بد پيات
رحمن اية سوات صفات نياد بر چيري دشن كنه ذات پتاپ اية نياد بر نمف بار غني بيل سكر مند افت
رحيم اية صفة بغي سدي واجد كيت قداپ فرجاي بار غنياف مند او ندي دنيا اخر نياد بر بهاي الحمد لله
تجد بغي اجلي پتاپ داله كلام الاعلي مدح في خصوص باكي حقه سبب ايوام دكل غ اوله و الحمد لله

MALAY

- 663 SYAIR PERANG MENGKASAR [The Ballad of the Macassar War], verses 1-434, in Malay, 19 pp., 21 lines, written in black ink in a quite neat, even jawi script; Arabic texts on Islamic subjects, 49 pp., 7 lines with interlinear Malay translation; Hikayat Isma Yatim [Story of Isma Yatim], in Malay, 132 pp., lacks pp. 209-210, 17 lines, written in brownish-black ink with occasional rubrication in a neat jawi script; 3 works in 1 vol., in all 107 ll. (including blanks), manuscript on European paper (three different papers are used), contemporary (Dutch?) vellum, MS. 4428, bought of Thomas Rodd (237×183 mm.) [early 18th century]

** Of unusually early date for a Malay manuscript. A note in Malay in jawi script at the end of the third work states that it was completed on a Muslim date corresponding to 3 January 1702. The note is in a different hand from the text and in browner ink, and so cannot be entirely relied on. Nevertheless the date is a perfectly possible one. The paper used for the second part of the third work and the vellum binding resemble those of a manuscript of the *Ht Nabi Musa* in Utrecht University Library which must be earlier than 1718. Both manuscripts may have belonged to the same collector, François Valentijn (b. 1666). Valentijn was sent to the East by the Dutch East India Company at the age of 19. He translated the Bible into low Malay and was the author of *Oud en Nieuw Oost Indien*, a study of the Dutch East India Company's possessions.

The *Syair Perang Mengkasar* is an epic poem in 534 verses describing the Dutch conquest of Macassar. It was composed in about 1670 and is known only in two other manuscripts, a fragment of c. 1710 and a complete text of c. 1800. It was edited by C. Skinner and published in The Hague by Martinus Nijhoff in 1963. The present manuscript is an important early witness to the text.

The *Hikayat Isma Yatim* is a well-known romance by a certain Ismail. 'The hero is not a prince but the son of a Kling minister, Megat Nira, who left his country and migrated to Masulipatam after losing a game of chess at court. Most of the ladies have the old Hindu names, and the mechanical toys common in south Indian stories play a conspicuous part. The hero studies under a Sufi, starts his career by authorship and lards his talk with the saws and dissertations common in Muslim treatises . . . The romance was known to Valentijn in 1726 and to Werndly in 1736'. Sir Richard Winstedt, 'From Hinduism to Islam', *Journal of the Malay Branch of the Royal Asiatic Society*, XXXI, 3, 1958, p. 69.

بسم الله الرحمن الرحيم
 الحمد لله رب العالمين
 والصلاة والسلام على
 سيدنا محمد وآله
 وبعد

PAHLAVI, PAZAND AND AVESTAN

664 EXTRACTS FROM ZOROASTRIAN TEXTS, manuscript on Indian paper, 63 ll. (foliated 1-64, but f. 32 omitted), upper margin of f. 1 cut away, contemporary red morocco with silver centre- and cornerpieces, MS. 3937, a gift from Captain Robert Mignan, 1829

(190×135 mm.) dated (f. 50), in Persian, day Den, month Aban [i.e. 24.VIII], 1124 Anno Yazdagirdi=1812 Samvat [=March 1755 A.D.]

** CONTENTS:

Folios 1b-21. Vispered, 1 to 12, 3, in Avestan and Pahlavi, with a final note in Persian, 'I have written the Visprat, as much as there was'.

Folios 24-34b. Afrinagan i Dahman, 1, 1-13. Avestan and Pahlavi.

Folios 34b-46. Afrinagan i Gahanbar, 3, 3-13.

Folios 46-50. Afrinagan i Gatha, 2, 4 (=Yasht, 13, 49-52), entitled in Persian 'Afr. i yāvīsād'. Several glosses in Persian.

After these Afrinagans another hand has added in Persian, 'Finished the Sharosh [sic]', a misnomer, as the Afrinagan i Sarosh is not included.

Folios 50b-51. Beginning of the Nām Stayishn, in Pahlavi, glossed in Pazand and/or Persian.

Folios 51-52. Beginning of a Pahlavi-Pazand glossary.

Folios 53-60b. (Different, decorative hand) Pazand, Afrin i haft Amshaspand.

Folios 63b-64. At tōi ātaram, Yasna 34, 4. Avestan and Pahlavi.

665 FRAHANG I PAHLAVI, a Pahlavi-Pazand glossary, written on alternate lines, beginning with 2 leaves (the first missing) of meaningless syllables, ending with the note, in Pazand, 'two leaves are missing here (in the original)'; there follow chapters 3-31 of the Frahang, to f. 73b, then the letters of the Pahlavi alphabet, a list of the 21 Nasks of the Avesta, and a spell against noxious creatures; TREATISE ON GEOMANCY (raml), written in Pazand, with diagrams on ff. 23b and 37b; TREATISE ON THE PROPER BEHAVIOUR OF A ZOROASTRIAN, in the form of a conversation between Zoroaster and Ormazd, transcribed into Pazand from a Pahlavi original, followed (f. 32) by Yasna 45, 2, and other Avestan texts, with the translation transcribed into Pazand, incomplete; 3 works in 1 vol., manuscripts on Indian paper, the first foliated in Indian numerals 2-82 (f. 1 missing), the second in Pahlavi 1-48, the third in Arabic numerals 1-49 (imperfect), contemporary red morocco with centre and cornerpieces, MS. 3938

(125×100 mm.) [mid-18th century]



PALI AND BURMESE

- 666 KAMMAVĀCA, Pali manuscript on thin metal sheets, the text in Burmese square (tamarind) characters LACQUERED IN BLACK ON A RED LACQUERED GROUND DECORATED IN GILT, 16 ll. numbered kha-gi, 6 lines, ff. 1 and 16b decorated with gilt figures of Kinnara and Devas, ff. 1b, 2, 2b and 16 decorated with a Deva figure on either side of the text, preserved between two bevelled wooden boards decorated on the outside with five gilt Devas and lacquered red inside, a highly decorative manuscript in fine condition, no Phillipps number
(120×540 mm.) [Burma, early 19th century]

** The Kammavāca is a Buddhist ritual text used in the ordination of every Burmese monk.

- 667 KAMMAVĀCA, Pali manuscript on palm-leaf, the text in Burmese square (tamarind) characters LACQUERED IN BLACK ON A RED LACQUERED GROUND DECORATED WITH GILT PATTERNS, 18 ll. numbered ka-khu, 5 lines, ff. 1, 2, 17 and 18 are decorated with panels of gilt mythical birds (Hamsa), one wooden binding board (only) decorated outside with a gilt geometric pattern and lacquered red on the inside, preserved in a cloth and bamboo wrapper edged in maroon, a very decorative manuscript in good condition except for the missing binding board, no Phillipps number
(90×530 mm.) [Lower Burma, early 19th century]

- 668 KAMMAVĀCA, Pali manuscript on palm-leaf, the text in Burmese square (tamarind) characters LACQUERED IN BLACK ON A RED LACQUERED GROUND DECORATED WITH GILT PATTERNS, 18 ll. numbered ka-khe (lacks f. khi), 4 lines, ff. 1, 2, 17 and 18 decorated with gilt geometric patterns and lotuses in panels, preserved between two wooden boards lacquered red and decorated in gilt (the gilding worn), in a European nineteenth-century leather case with metal clasps, some edges damaged, and some gilding worn, but a very decorative manuscript, no Phillipps number
(95×530 mm.) [Lower Burma, early 19th century]

- 669 KAMMAVĀCA, Pali manuscript on palm-leaf, the text in Burmese square (tamarind) characters LACQUERED IN BLACK ON A RED LACQUERED GROUND DECORATED IN GILT, 13 ll., no foliation, 5 lines, the first and last leaves have a gilt design of seven circles on a ground of small scrolls, preserved between two bevelled wooden boards lacquered red and decorated with a gilt pattern of five circles, the inside of one board inscribed in Burmese 'Kyaung daga Maung Kya thamì maung hnamá kaung-hmu neik-ban hsi' ('The meritorious deed of Maung Kya and family'), some edges stained and damaged, some leaves brittle and splitting, no Phillipps number
(90×530 mm.) [Burma, late 18th century]

- 670 KAMMAVĀCA, two imperfect copies, Pali manuscripts on palm-leaf, text in Burmese square (tamarind) characters in black on red and gilt lacquered grounds; 11 ll., 5 lines, a fragment of an outer leaf is decorated with a gilt Hamsa in an octagonal panel, no binding boards; and 6 ll., 5 lines, mounted on European paper, Middle Hill boards, both somewhat damaged, no Phillipps numbers
(each 90×530 mm.) [Burma, late 18th century]

- 671 PARIVĀRA, Pali text (ff. 1-220), followed by Pali text with Burmese gloss (Nissaya) compiled by the monk Jambu Dhaja in B.E. 1103 [=A.D. 1751] (ff. 221-402), Pali and Burmese manuscript on palm-leaf, 402 ll., 8 lines, the text in Burmese script, preserved between two wooden boards lacquered black, edges of the leaves lacquered red and gilt, no Phillipps number
(55×480 mm.) [Burma,] B.E. 1148 [=A.D. 1787]

** Part of the Buddhist scriptures, the concluding part of the Vinayapitaka.

- 672 ĀYATANA YAMAKA AND SACCA YAMAKA, Pali text with Burmese glosses (Nissaya) by Nanda Medhā based on the interpretation of Taung Bila Hsayadaw, Pali and Burmese manuscript on palm leaf, 153 ll. numbered hsi-dhā, 9 lines, the text in Burmese script, preserved between two bevelled wooden boards decorated with black and red flowers on an orange ground, edges of the leaves lacquered red and gilt, in fine condition, MS. 6724, bought of Howell and Stewart in 1834
(50×490 mm.) [Burma, late 18th century]

** Two chapters of the Yamaka, the sixth book of the Abhidhammapitaka, forming part of the Buddhist scriptures.

- 673 RATANA KARA VATTHU, compiled by the monk Saddhammāṅkara, Burmese manuscript on palm leaf in Burmese script, 57 ll. numbered jhi-dam, 8 lines, no binding boards, edges of the leaves lacquered red and gilt, leaves slightly twisted, no Phillipps number
(55×500 mm.) [Burma,] B.E. 1145 [=A.D. 1833]

** Parts 16 and 17 of a collection of episodes in the life of the Buddha.

جن جہ جلاہی سے سائست جسد
سر سس سس سس سس

PERSIAN

- 674 ABŪ 'ABD ALLĀH ṢĀLIH B. MUḤAMMAD B. 'ALI B. 'ABD AL-JALĪL AL-ḤUSAYNĪ. TARJUMA-I TA'RĪKH-I ṬABARĪ, Persian manuscript on oriental paper, 246 ll., written in a neat small nasta'liq inside red and blue rules, 20 lines, illuminated sarlah on f. 1, English early nineteenth-century calf tooled in gilt and blind, m.e., signatures of 'William Moorcroft, Hajeepoor' (1765?-1825, veterinary surgeon and traveller) and F[rancis] Gladwin (translator from the Persian, d. 1813?), MS. 12433, bought of Thomas Rodd in 1849 or 1850
(305×150 mm.) [India, 18th century]

** The text ends with the death of the Prophet Muhammad. This is not the well-known tenth-century Persian translation of Tabarī's Arabic history by al-Bal'ami (Storey no. 101, pp. 61-5). As the author explains (f. 2b), it is a re-writing of al-Bal'ami's version in more modern Persian, evidently made for the Mughal prince 'Alī Gawhar, subsequently the emperor Shāh 'Alam (r. 1759-1806).

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675 FIRDAUSĪ. SHĀHNĀMA [THE BOOK OF KINGS]

[PROVINCIAL PERSIAN, LATE 16TH CENTURY]

Persian manuscript on paper. 460 leaves. Interleaved. 316×210 mm. Preface imperfect at beginning. 4 columns of 25 lines to the page. Written in a neat nasta'liq script. Headings in red and gold. Double rules in gold between columns; gold and blue rules framing the text. Slight waterstaining in the margins, but generally in good condition. Nineteenth-century half Russia, by W. F. Cloutt, with his ticket. MS. 11847.

DECORATION

Two illuminated headpieces are on f. 5b and f. 131b. The manuscript is illustrated with seventeen miniatures of various sizes in a provincial Qazwin style, though the slight variation in style suggests that several artists were employed. The subjects of the miniatures are as follows:

- Folio 22. The murder of Iraj by his brothers Tur and Salm, *small holes, slightly rubbed* (170×126 mm.)
 Folio 56b. Rostam lifts Afrasiyab up by the belt, *small holes* (185×126 mm.)
 Folio 86b. Rostam recognises Sohrab after wounding him (183×125 mm.)
 Folio 95b. The fire ordeal of Siyawush (174×126 mm.)
 Folio 114. The murder of Siyawush (173×127 mm.)
 Folio 127. Kay Khusraw crossing the river Jihun with his mother Firangis and Giw, *some flaking and oxidization* (175×126 mm.)
 Folio 162. Rostam on foot looses an arrow at Ashkabus, *slight oxidization* (186×126 mm.)
 Folio 193b. Rostam with Manizhah close by rescues Bizhan from the dungeon, *slight oxidization* (186×150 mm.)
 Folio 254. Khusraw kills an opponent, *slight oxidization* (187×126 mm.)
 Folio 273. The execution of Afrasiyab and Garsiwaz before Kay Khusraw, Rostam in attendance, *slight oxidization, flaking* (177×155 mm.)
 Folio 312. The death of Arjasp, *slight flaking* (179×126 mm.)
 Folio 328b. Rostam shoots Isfandiyar in the eyes, *slight flaking and oxidization* (173×126 mm.)
 Folio 350. Combat between Bahman and Humay, *slight flaking* (182×128 mm.)
 Folio 362. The death of Rostam in the pit of spears, *slight oxidization and flaking* (172×125 mm.)
 Folio 390b. A gallows scene, *slight flaking, oxidization* (183×126 mm.)
 Folio 432. A combat with a dragon, *small hole and oxidization* (175×128 mm.)
 Folio 459. Mourners about the deathbed of Iskander, *oxidization* (176×128 mm.)

[SEE PLATE 2]





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PERSIAN

676 FIRDAUSĪ. SHĀHNĀMA [THE BOOK OF KINGS]
[SHIRAZ], DATED 17 SAFAR 1010 [17 AUGUST 1601]

Manuscript in Persian on paper. 530 leaves. 342×210 mm. 4 columns. 25 lines. Written in a neat nasta'liq script. Text area 216×114 mm. Double rules in black between columns; rules in gold, blue and orange framing the text. Slightly waterstained. Indian binding, c. 1800, of dark brown goatskin with lozenge-shaped gilt ornaments joined by gilt fillets and gilt cornerpieces.

PROVENANCE

1. Purchased by the Rajah of Bijapur for 700 rupees, with an inscription to this effect on a flyleaf with translation in Marriott's hand.
2. The manuscript was later owned by Lieut.-General Thomas Marriott, of Avon Bank, near Pershore, Worcs., after the storming of Seringapatam in 1799 (note in Marriott's hand on a flyleaf), and contains his bookplate. Marriott gave the manuscript to Phillipps, as the latter records on the first flyleaf in pencil.
3. Phillipps MS. 2890

DECORATION

Illuminated heading with gold decoration between the lines. Headings throughout the text are written in blue, red and white on panels of decorated gold. The fifteen miniatures each cover about two thirds of a page (some slightly flaked). They are in the Shiraz style of the late sixteenth century.

[SEE PLATE 3]



677 FIRDAUSĪ. SHĀHNĀMA [THE BOOK OF KINGS]
[ISFAHAN], DATED RABĪ' I [10]97 [=JANUARY-FEBRUARY 1686]

Manuscript in Persian on paper. 227 leaves. 355×230 mm. 4 columns. 24 lines. Written in a neat nasta'liq script. Text area 243×138 mm. Blue and gold rules between columns; margin rules in gold and green. Waterstained and a few leaves slightly defective. Bound in diced brown russia with gilt arabesque ornaments. Inscribed 'No. 16 The Shah-Namah' on first flyleaf. Phillips MS. 16885. Bought of Quaritch.

DECORATION

Illuminated heading in colours and gold. Headings throughout the text are written in colours on partly gilt panels. The single miniature, of a polo game, covers about two thirds of the page (slightly creased and oxidized). The miniature is in the Isfahan style.

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678 GHULĀM HUSAYN KHĀN ṬABĀTABĀ'Ī. SIYAR AL-MUTA'AKHKHIRĪN, an extract from this celebrated history of the British conquest of India containing a critical account of the East India Company's administration of its newly acquired territories (corresponding to pp. 823-44 of the Naval Kishor lithograph of 1866), 104 ll., written in a nasta'liq script, 5 lines, with an English interlinear translation (to f. 22 only) in the hand of SIR WILLIAM JONES who has also supplied a title in English, uncut, Middle Hill boards, MS. 17138, folio (350×245 mm.) [India, last quarter of the 18th century—the date in the colophon (1195 A.H./A.D. 1781) is the author's, not the copyist's].—DHARMASHĀSTRA AND MITĀKSHARĀ, Persian translations from the Sanskrit made for 'Alī Ibrāhīm Khān (judge at Benares under Warren Hastings, d. 1793) of extracts upon the form of oaths, 18 ll., written in a clear shikasta-āmīz script, 8 lines, English interlinear translation by Sir William Jones, and with a title (defective) and the note 'To be carried to A.S.' on f. 1 in his hand, uncut, Middle Hill boards, MS. 17424 (207×127 mm.) [India, last quarter of the 18th century] (2)

679 HERBIN (AUGUSTE-FRANÇOIS-JULIEN, 1783-1806)—PAND-NĀMA [Book of Counsels], ascribed to Shaykh Sa'dī, followed by some pages of superscriptions for letters copied from an eighteenth-century Indo-Persian manual of *inshā*, and a note on Sa'dī's life copied from Dawlatshah's Tadhkira, 28 ll., Persian text and French translation on facing pages (but the translation has been completed only as far as f. 11), BOTH IN HERBIN'S HAND, the Persian in nasta'liq script inside a double-line border, blue boards, the title in French gilt on the upper cover, MS. 9669, bought of Royez (157×101 mm.) [colophon in Persian:] A.H. 1218/20 Fructidor An XI [1802]

** Herbin, a brilliant orientalist who died at the age of only 23, published an Arabic grammar and a *Notice sur Hafiz* and left several works in manuscript. The present one is not recorded in the *Biographie Universelle*.

680 IRAN. 'Materials for the History of Persia before the Mahommedan Invasion Vol. 2nd [only]'; 'Materials for the History of Persia subsequent to the Mahommedan Invasion Vol. 2nd [only]', 2 vols., written in English in a scribal hand, with corrections and alterations in a second hand and a few short quotations in Persian, spaces left for Persian sentences that have not been filled in, 116 and 138 ll., normally written on rectos only, plus 30 ll. loosely inserted, contemporary Indian bindings of blind-tooled red morocco, labels on upper covers, MSS. 17349-50, bought of Thomas Rodd, 1848

tall narrow folio [c. 1805-10 (paper watermarked 1804)]

** Described in Phillipps's Catalogue as 'Duncan MSS.' The second volume includes 'Translation of a Vocabulary of the Antient Fars language written for Mr. Duncan by Moollah Mahomad Saduck'. The collection was therefore made for a Mr. Duncan, probably Jonathan Duncan (1756-1811), governor of Bombay from 1795-1811.

The most interesting of the contents are 'Extracts from the Journals of Doctor Jukes' (second-named volume, ff. 52-113). The author seems to have been a physician attached first to the East India Company's residency in Bushire, and later to Sir Harford Jones's embassy. The extracts cover two periods of residence in Iran, 30 January 1804-20 September 1805 and 7 December 1809-27 September 1810. In the later period Dr. Jukes stayed some weeks in Teheran where he was received several times by Fath Ali Shah and became familiar with the Prime Minister, the Governor of Teheran and other ministers. He received supplies of smallpox vaccine from Bombay and was allowed to inoculate several Armenian children sent by the Prime Minister for the purpose. He gives detailed accounts of Fath Ali Shah's appearance, character and methods of government. He also met the Prince Royal, Abbas Mirza, whose aimable nature impressed him, and another royal prince, Ali Mirza, whom he thought violent and impetuous.

Jukes also gives descriptions of Isfahan, Hamadan, the royal camp at Sultanieh, Kermanshah, Qum and the tomb of Avicenna. Among the scenes and events he describes are the observance of Muharram, a performance by a fire-eater, entertainments offered by Persian noblemen, visits to the hammam, the insolent behaviour of the Shah's executioners, the punishment of criminals, methods of raising revenue by selling subjects of high rank, and a consultation with an astrologer.

April 28th [1810]. The King of Kings seemed disposed to be very affable and thereby betrayed as great ignorance as any of his subjects. 'The name of your Country said he, is *Englitterra* I understand and the Capital *London*'. I replied that the French called it *Englitterre*, but we Englishmen called it *England*—and what is the extent of it said his Majesty? I answered indefinitely & said a hundred or 150 Fursucks [*farsakhs*]. 'I think said the King Sir John Malcolm told me it was 40 Fursucks. Meerza Sheffeea now Aruzkurd [sic] and said 'Koorbanut Shavum the King of Englands dominions are three Islands one large and two smaller ones'—and added that he had also heard from Mr. Jinse [Sir Harford Jones] that it was as his Majesty had commanded 40 Fursucks in length—finding that they were resolved to make it forty fursucks, I was contented they should make it what they pleased and in order to give some degree of plausibility to what I had just asserted of its being 100 or 150 Fursucks in length, I said that I meant all the Islands put together with which the King and his Ministers appeared perfectly satisfied. 'Forty Fursucks replied his Majesty addressing himself to Meerza then England is a large place, almost as far as from here to *Kashaun*.' 'Belli Koorbanut Shavum answered the Minister'—wonderful knowledge clever people.

The journal, which appears to be unpublished, is written in an accomplished literary style, as the passage quoted shows, and is of exceptional interest.

PERSIAN

- 681 JOHNSON (RICHARD, *orientalist, collector of manuscripts and Indian administrator, d. 1807*)—An interesting collection of his papers, including a transcript of a Treaty of perpetual honour, favour, alliance and attachment between the Nizam of Hyderabad, Mīr Nizam 'Alī Khān, and the East India Company, dated 12 November 1766, *Persian with parallel English translation, possibly in the hands of Richard Johnson and his Munshī*; Letter-book of Persian correspondence of the East India Company's Residency at the court of the Nawāb Wazīr of Oudh, with copies of letters dated from May 1781 to March 1782, *Persian with parallel English translation, in the same two hands (Johnson and his Munshī?)*; Documents in Persian, mainly from Oudh, including copies of agreements by Nawāb Fayz Allāh Khān, 1779, and Nawāb Wazīr Āṣaf al-dawla, 1778, copy of a letter from Āṣaf al-dawla to Warren Hastings, 1777, account for building work addressed to Johnson, 1782, and accounts in *siyāq* of salaries and *jāgīrs* in the province of Oudh; documents concerning the lease of houses in Calcutta and Alipur to Johnson; list of trees and shrubs in his garden at Ras Pakla (?); a list of Indian flowers through the year; an account of servants of a library; copy of an agreement between the East India Company and the Peshwa of Poona; account of expenditure in the Fasli year 1188/A.D. 1780-1, including disbursements for Sir Eyre Coote and Johnson; list of salaries of *manṣabdars* of the Nizam of Hyderabad; a list, dated 1788, of goods from Calcutta for a 'Nabob', possibly the Nawāb Wazīr of Lucknow; English note of the Nawāb Wazīr's 'annual disbursement', etc., MSS. 9967, 17038, 18980, 23116 and 23119, *Middle Hill boards folio and narrow folio (5)*

** Richard Johnson, one of the most considerable intellectuals among the early servants of the East India Company, arrived in Calcutta in 1770 as a Writer in the Bengal Civil Service. He rose to be Judge Advocate General in 1775. From 1780-82 he was Assistant to the Resident in Lucknow and from 1784-5 he was Resident at the court of the Nizam of Hyderabad. He returned to England in 1790. In February 1807 the East India Company bought Johnson's collections of sixty-four albums of miniatures and 716 oriental manuscripts for £3,150. They now form the main part of the India Office Library's holdings of Indian miniatures.

PERSIAN

682 JONES (Sir WILLIAM)—A collection of his papers relating to his Persian studies:

- (i) Proof sheets of a printed edition of the poems of Jāmī, in Persian, with corrections in Jones's hand, *loosely inserted into a contemporary Indian blind-stamped purple leather binding, 4 leaves of a printed copy of Hātifī's 'Layla and Majnun' inserted, MS. 7030.*
- (ii) Persian verses by Khusrau Dihlavi, *manuscript in nasta'liq, 25 leaves plus blanks with some translations and glosses, a quatrain in Persian style in English on the flyleaf, Indian red leather, MS. 10445.*
- (iii) A Persian/English manuscript vocabulary, 5 ll., dated November 1785.
- (iv) A letter in verse composed by Mir Husayn Haydar of Lucknow.
- (v) 'Elegiac Verses by the mother of Taabetha Sherran', in Arabic, with English notes by Jones, MS. 33970.
- (vi) 'An elegy by Ghilan', in Arabic, with brief English and Persian glosses by Jones.
- (vii) 'Verses by Kais Alaamery', in Arabic, with English translation by Jones.
- (viii) 'Exercises and Institutes of Persian Grammar', about 30 leaves of various sizes mostly in Jones's hand, MS. 33968.

- 683 MUNSHĪ MUḤAMMAD KĀZIM B. MUḤAMMAD AMĪN. 'ĀLAMGĪR-NĀMA, *Persian manuscript on oriental paper, 370 ll., written in a small nasta'liq script inside gold and red rules, 19 lines, illuminated sarlah on f. 1, contemporary Indian brown morocco with flap, decorated with gilt medallions and cornerpieces, some dampstaining and repairs in the lower margins, MS. 3068, bought of Cochran, ownership inscription of John Carnac, 29 April 1766 (270×162 mm.) [India, 18th century].*—SHARAF AL-DĪN ALĪ YAZDĪ. ZAFAR-NĀMA, *Persian manuscript on oriental paper, 394 ll., written in nasta'liq script inside blue rules, 21 lines, small illuminated sarlah (damaged), bound c. 1800 (in Calcutta?) in marbled calf, gilt, several margins repaired and last leaves inlaid, ownership inscription dated 1792 of the orientalist, Charles Stewart (1764-1837), who has pencilled in some marginal notes, MS. 6720, bought of Howell and Stewart in 1834 (245×160 mm.) Copied by Pīr Muhammad [late 16th/17th century]* (2)

** The first is a clearly written copy of the official history of the first ten years of the Emperor Aurangzeb's reign (1658-68). The second is the commonest history of the conqueror Timur (d. 1405).

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684 NASĪR UD-DĪN TŪSĪ. AKHLĀK-I NASIRĪ [NASIRI'S ETHICS],
ILLUSTRATED FOR THE EMPEROR AKBAR [MUGHAL, C. 1595]

Manuscript in Persian on polished biscuit-coloured paper. 254 leaves. Foliated 1-255 in Persian numerals, first folio not numbered. Lacking ff. 155, 156 and probably one leaf at the end which would have borne the colophon. 9 later flyleaves. 237×143 mm. 12 lines. Written in an elegant nasta'liq script. Text area measuring 145×67 mm. Margins ruled in green, blue and gold. Headings in red. Text area affected by damp and repaired in places between ff. 78 and 134. Some waterstaining and discolouration elsewhere, worm damage mostly restricted to the margins. Margins repaired. First folio laid down. Indian (Bengal, c. 1800?) red morocco with medallions and cornerpieces stamped with gilt paper inlays; blind-tooled and painted border; red morocco doublures; spine in four compartments, slightly worn. Loosely inserted is a two-page A.L.s. dated 26 February 1829 from Dr. Rosen who examined the manuscript.

PROVENANCE

(1) Presumably executed at the court atelier of the Mughal emperor Akbar, c. 1595. Inscriptions and evidence of subsequent Indian ownership would have been lost with the contemporary flyleaves when the manuscript was rebound c. 1800.

(2) John Cochran, of 108 Strand; no. 489 in his *A catalogue of manuscripts in different languages*, 1829.

(3) Philipps MS. 6959.

TEXT AND AUTHOR

Nasir ud-Din Tusi was born in A.D. 1201 at Tus and died in Baghdad in A.D. 1274. He was a philosopher and astronomer who is noted as having worked for Hulagu at the observatory which he built at Maragheh. A copy of his astronomical table written at Maragheh in 1288-9 was Bibliotheca Philippica N.S. Medieval IV, 232. The present work, a treatise on ethics, was written for the governor of Kuhistan Nasir ud-Din 'Abd al-Rahim about A.D. 1235. For a full account and translation of this work see Nasir ad-Din Tusi, *The Nasirean Ethics*, translated by G. M. Wickens, London 1964 (referred to below as *Wickens*).

DECORATION

The single-page headpiece on the first leaf is executed in colours and gold (slightly defective). The seventeen full-page miniatures are characteristic of the style of Akbar's court artists of the period 1590-1600. Some of them are by





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named artists of the court atelier: Tulsi Kalan, Kanak Singh, Dhanraj, Phim Gujarati, Sajnu, Khim Karan and Nand (?). In other cases the name of the artist written beneath the miniature has been trimmed away with the margin or rewritten.

There seems to be no doubt that the manuscript was copied and illustrated for Akbar. The artists named in the manuscript were all employed in his court atelier. Other manuscripts of the same period on which they collaborated include the *Akbarnāma* in the Victoria and Albert Museum (Tulsi Khan and Khim Karan), the *Akbarnāma* in the Chester Beatty Library, Dublin (Khim Karan and Dhanraj), and the copy of Nizāmī's *Khamṣa* sold in these rooms on 10 July 1973, lot 7 (Tulsi Kalan and Dhanraj).

The condition of the miniatures is generally good although there are worm-holes and some oxidization. Five of the miniatures have been affected by damp.

The subjects of the miniatures relate to concepts referred to, usually very briefly, in the text, with a noticeable preference for subjects depicting the sciences, arts, crafts and professions. It therefore provides an unusual series of illustrations of contemporary life. This is the only recorded copy of the *Akhlāk-i Nasirī* to have been illustrated in Akbar's reign. It is also possibly the only illustrated manuscript of the text to survive.

The subjects of the miniatures are as follows:

Folio 70. The science of music (*Wickens* 95). A lecturer, perhaps intended as Plato, with followers and musicians.

Folio 79. Fair dealing (*Wickens* 103). A market scene with vendors of textiles and animals; *slightly affected by damp*.

Folio 90. Medicine (*Wickens* 112). A doctor examining a patient in a courtyard, BY TULSI KALAN; *affected by damp*.

Folio 102b. Omen-taking (*Wickens* 123). An astrologer practising in a street; *affected by damp*.

Folio 112b. A crystal bowl presented to a ruler who sits on a throne (*Wickens* 132); *affected by damp*.

Folio 124b. The ugliness of a veiled woman is revealed, in a landscape near a well (*Wickens* 143). The inscription giving the name of the artist is very faded but possibly read 'Madhu'; *slightly affected by damp*.

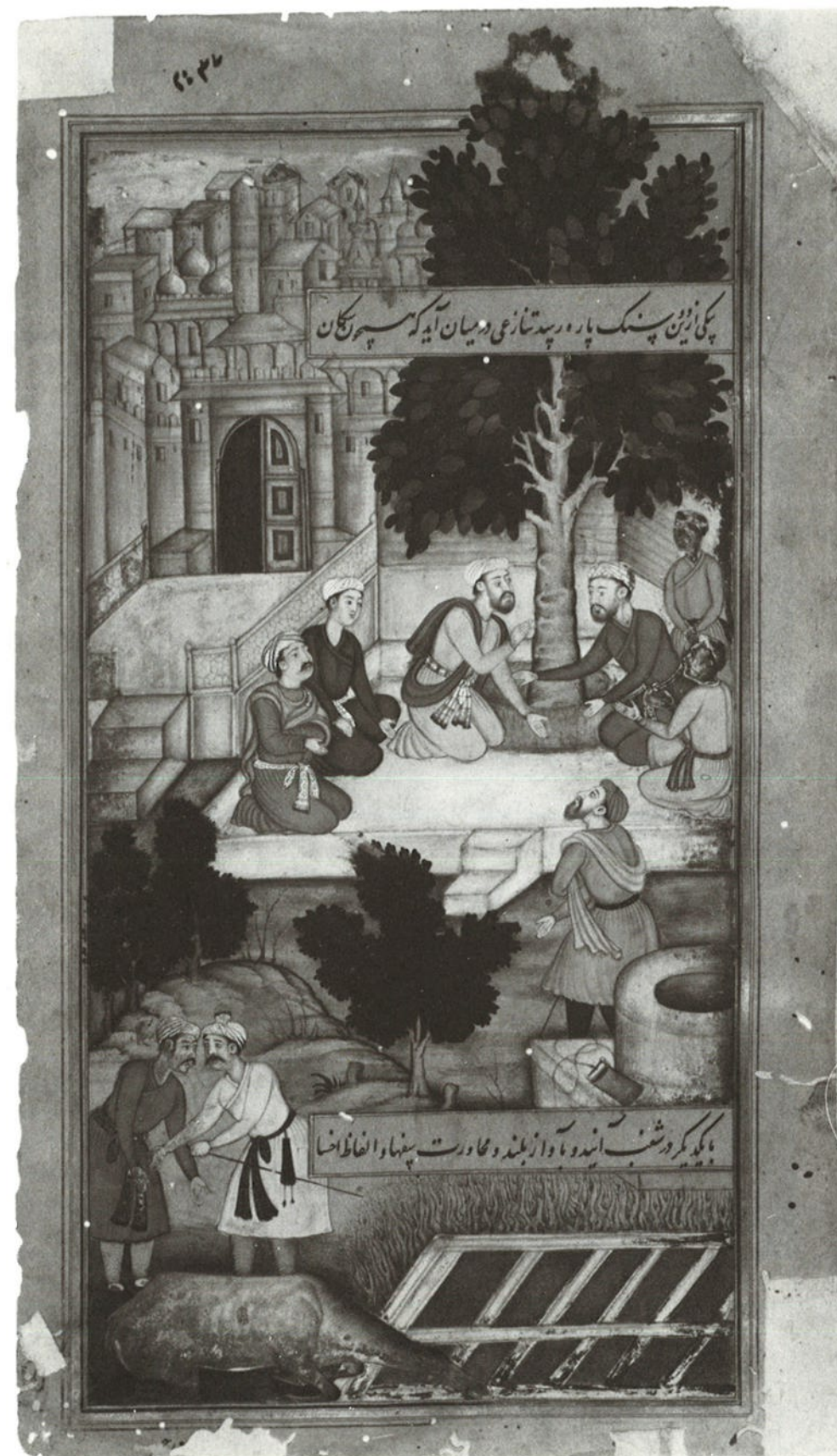
Folio 137. Horsemanship (*Wickens* 158). A young commander on a prancing horse displays his skill with a lance, BY KANAK SINGH. (See Plate 4).

Folio 148b. Education (*Wickens* 169). A tutor with pupils at work in a small courtyard, BY KHIM KARAN.

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- Folio 161.* Archers shooting at a target before a ruler and courtiers (*Wickens 184*; the interpretation is obscure).
- Folio 172b.* Maternal love (*Wickens 197*). Three mothers in an encampment with their children playing, BY DHANRAJ. (See Frontispiece).
- Folio 183.* Gaming (*Wickens 206*). The players of a board game involved in a dispute before a ruler, BY PHIM GUJERATI.
- Folio 196.* Calligraphy (*Wickens 216*). A young prince being instructed in the art of writing while other artists are painting pictures, BY SAJNU. (See Plate 5).
- Folio 208.* Tyranny (*Wickens 227*). Prisoners being chastised before a ruler, BY KHIM KARAN.
- Folio 227b.* A torrent (*Wickens 238*). Three travellers crossing a torrent in the mountains, BY NAND (?).
- Folio 237.* Strife (*Wickens 246*). Two men in discussion over a dead horse, others argue beneath a tree. (See Plate 6).
- Folio 249.* Abu Muslim of Marv ordering away the slanderer of Nasr-i Saiyar (*Wickens 255*).
- Folio 254b.* A young ruler distributing coins from an upper chamber (*Wickens 259*); oxidized and slightly repaired.

[SEE FRONTISPIECE AND PLATES 4-6]





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PERSIAN

685 NIZĀMĪ. KHAMSA [FIVE POEMS]

[SUB-IMPERIAL MUGHAL, C. 1620-30]

Persian manuscript on gilt-sprinkled paper. 354 leaves. 293×180 mm. 4 columns of 21 lines with headings in red. Written in a neat nasta'liq script by the scribe Mustafa: text measuring 180×98 mm. Double rules in gold between columns; gold and coloured rules framing text. Remargined throughout. Contemporary Indian black leather stamped in gilt with repeated impressions of a floral panel, red leather doublures, in a brocade bag.

PROVENANCE

(1) Bookplate of Nathaniel Middleton, with his title in Persian and the date 1191/A.D. 1777.

(2) The booksellers Payne and Foss: loosely inserted in the manuscript is a letter of 13 January 1810 to Payne from Sir Gore Ouseley, giving his opinion that 'it is worth at least 45 to 50 Guineas'.

(3) Robert Lang (1750-1828); his sale, Evans, 17 November 1828, lot 1948.

(4) Philipps MS. 3665.

DECORATION

In addition to six illuminated headpieces the manuscript is illustrated with seventeen miniatures of differing sizes all painted in a sub-imperial Mughal style, c. 1629-30. The subjects of the miniatures are as follows:

1. Khusrau sees Shirin bathing in a stream (110×98 mm.)
2. Khusrau enthroned with ladies and courtiers (100×98 mm.)
3. Shirin visits her lover Farhad on Mount Behistun (143×98 mm.)
4. Layla on a terrace with ladies (82×98 mm.)
5. The Battle of the Clans (116×98 mm.)
6. Majnun seated in the wilderness with his animals, *slight flaking* (107×98 mm.)
7. Bahram Gur hunting with his mistress displays his prowess by pinning the hoof of a wild ass to its ear (99×98 mm.)
8. The slave girl Fitna carrying the fully grown calf to the roof (143×98 mm.)
9. Bahram Gur with the Indian princess in the Black Pavilion (75×98 mm.)
10. Bahram Gur with the Moorish princess in the Golden Pavilion (109×98 mm.)
11. Bahram Gur with the Tartar princess in the Green Pavilion (99×98 mm.)
12. Bahram Gur with the Slav princess in the Red Pavilion, *slight split* (92×98 mm.)
13. Bahram Gur with the princess of Khwarazm in the Blue Pavilion (102×98 mm.)
14. Bahram Gur with the Chinese princess in the Sandalwood Pavilion (84×98 mm.)
15. Bahram Gur with the Greek princess in the White Pavilion (76×98 mm.)
16. The battle between the Greeks and the Persians (160×96 mm.)
17. Alexander presented with a slavegirl by the Emperor of China (177×97 mm.)

[SEE PLATE 7]

PERSIAN

- 686 NIZĀM AL-MULK ĀṢAF JĀH, of Hyderabad (d. 1748) WASĪYAT-NĀMA (Testament), one leaf elegantly written in nasta'liq on gold-sprinkled paper with gilt flowers, 35 lines and 9 lines on verso, MS. 34020, a note on the verso records that it 'was sent to Mr. Bodden from Nuru'ddein the Company's Resident at Puna' (485×200 mm.) [India, second half of the 18th century].—Anecdotes of the early Chistī Shaykhs (a work of a spurious and fantastic character; cf. M. Habib in *Medieval India Quarterly*, I, 1, July 1950, p. 75), 20 ll., in naskhi script, imperfect, unsewn, no Phillipps number (220×160 mm.) [18th century].—Harkaran, son of Mathura Dās. Inshā' (imperfect), together with portions of other Indo-Persian epistolary manuals in different hands, 60 ll. in all, 7-13 lines, unsewn, no Phillipps number (216×158 mm.) [18th century] (3)
- 687 PERSIAN LANGUAGE. Persian-English word list, 156 ll., 17 words to a page, half russia, bookplates of Benjamin Sydenham and the Earl of Guilford, MS. 7691 [late 18th century (endleaves watermarked 1801)].—Grammatica linguae Persicae, in Latin, 38 ll., half vellum, MS. 7690, from the Guilford collection (both from lot 637, sale 8 December 1830, bought by Cochran) [18th century].—Urdu, Persian and English phrase-book, 48 ll., (some loose), on oriental paper, Middle Hill boards, MS. 17030, bought of Thomas Rodd, 1848 folio (3)

PERSIAN

- 688 PERSIAN LETTERS. Five rolls of Persian letters, together with some detached letters, concerning the affairs of the Carnatic and the Nawāb of Arcot, Muhammad 'Alī Wālā Jāh, c. 1780, about 170 documents; together with pages of Persian-English word-lists, elementary notes on Deccani-Urdu declension, etc., in a small barrel-top leather casket, MS. 34742 [India, late eighteenth century] Documents in Persian, Arabic, Gujarātī and Mahājānī, some dated between 1756 and 1761, concerning a vessel plying on the west coast of India, master Mr. Sumption, 19 ll., Middle Hill boards, MS. 16508, thin folio; and a document in Mahājānī script, described in the same English hand as an insurance policy on the ship 'Welcome', Bombay 1768 (3)
- 689 PERSIAN MANUSCRIPTS. 'Manuscripts persans apportés de l'Inde par le C. Pierre Briux,' 6½ pp. folio, listing 91 works, with titles and brief descriptions, faintly annotated in pencil 'De la main de Langles?', i.e. Louis-Mathieu Langles, Keeper of Oriental Manuscripts in the Bibliothèque Nationale; instructions for establishing concessions in foreign [i.e. Eastern] countries, in French, 15 pp. 4to; notes on Siam and Indo-China, in French, on 6 pp.; a draft letter in French criticising the description of Asia in Pinkerton's *Modern Geography* [1802], etc., Middle Hill boards, from the Dering collection, MS. 18658.—Grammaire Persan, in French and Persian, title and 16 ll. plus many blanks, Middle Hill boards, MS. 17207 folio [beginning of the 19th century] (2)
- ** Twenty-four titles on the list of Persian manuscripts have been marked 'B.N.', presumably to indicate that they were acquired for the Bibliothèque Nationale.
- 689A 'ZEEJ MOOHUMMAD SHAHEE' [Table of astronomical calculations compiled in the reign of Mohamed Shah, 1719-48], manuscript on oriental paper, 144 ll. of astronomical and astrological tables in red and black, headings in English, some marginal worming, contemporary (Calcutta?) binding of tree calf, gilt spine, MS. 14895, bought of Quaritch, with the name 'Mr. Hunter' on the titlepage and the bookplate of Sir T. Stamford Raffles [late 18th century].—Copie du Manuscript de la Bibliothèque de St. Marc, contenant une explication des portraits des Rois Mogols, et divers autres personages de considération tant du Mogol, que des Roiaumes de Visapour, Golconde &c. &c. &c. jusques à l'an 1700, in French, 38 ll. (including 4 blanks), blue Middle Hill boards, MS. 10250, bought of John Denley, of 15 Old Compton Street, Soho [18th century] folio (2)

ਗੁਰਮਤਿ ਸਾਹਿਬ

ੴ ਸਤਿਨਾਮੁ ॥

OLD PUNJABI

690 ĀDI GRANTH (THE), manuscript in Old Punjabi on paper, 852 ll., written by more than one scribe in red and black in gurmukhi script, bound in flowered purple silk over red morocco, with flap, yellow edges, MS. 11827 (part), from the collection of the Rev. J. H. Hindley 4to [Punjab (?), 19th century]

** The holy book of the Sikhs, compiled by Guru Arjun, the fifth of the ten Sikh Gurus, in 1603-4, containing the writings of Guru Nānak and his successors, together with a collection of hymns by Rāmānanda, Kabīr and other Hindu saints.

690A ĀDI GRANTH (THE), manuscript in Old Punjabi on oriental paper, in black in gurmukhi script, 455 ll., Indian red morocco with flap, MS. 18748 oblong 4to [Punjab, (?) early 19th century]

691 GOVIND SINGH. DASAM GRANTH, manuscript in Old Punjabi on paper, 660 ll., clearly written in red and black by a single scribe inside red line borders in gurmukhi script, a small miniature of a mounted nobleman hawking is laid down on f. 20b, bound in green silk stamped in gilt over pasteboards, with flap, upper cover and flap detached, yellow edges, MS. 11827 (part), from the collection of the Rev. J. H. Hindley 4to [Punjab (?), 19th century]

** A collection of the writings of the tenth and last Sikh Guru, embodying his aims of changing the purely religious character of Sikhism into that of a military organisation. It is the second most holy book of the Sikhs.

692 GOVIND SINGH. A collection of his writings comprising: Japu; Hajārā; Bhagavatichandachakā; Ustotrapakhiyānā; Jāpā; Akālaustati; Bacitranātākā; Ustotra; Sastranāmamālā; Bentikabibādā; Asphokatakabitā; Savaiyesrimukhavāk, Old Punjabi manuscript on paper, 476 ll., written by one scribe in black within double red borders in gurmukhi script, some leaves decorated with gold leaf diamonds, red morocco with flap, MS. 19844

(122×105 mm.) [early 19th century?]

** Some of these twelve works, but not all, are regularly found in manuscripts of the Dasam Granth of Guru Govind.

श्री गणेशायनमः

SANSKRIT

693 ASTROLOGY, Sanskrit and Prakrit manuscript on paper, 28 ll., some leaves bound upside down, written by one scribe in black and red in devanāgarī characters between thick red rules, with many tables and decorative coloured diagrams and charts, text very incomplete, Middle Hill boards, MS. 22919, from a sale at Puttick's, 9 November 1868, lot 1323 (400×284 mm.) [18th-19th century]

** Leaves from some astrological-geographical text, perhaps describing the Jain notion of the arrangement of worlds like the Sangrahaṇī-sūtra of Candra Sūri.

694 BHĀGAVATA-PURĀṆA, Book X only, Sanskrit text and Hindi commentary, printed in devanāgarī characters, woodcut border to titlepage with scenes from the poem and to last page with figures of Angada Sāstrī and Ganesh, Middle Hill boards; sold not subject to return owing to difficulties of collation oblong folio n.p., Samvat 1926 [=A.D. 1869]

** Book X is by far the most popular of the twelve books of the Bhāgavata-purāṇa which describe the various incarnations of the god Vishnu. It contains the biography of Krishna, here given in much fuller detail than in the Viṣṇu-purāṇa or the Harivamśa, with particular emphasis on his dalliance (līlā) with the milkmaids (gopīs) of Vṛndāvana.

695 BRHANNĀRADĪYA-PURĀṆA, Sanskrit manuscript on paper, 306 ll., written in black in devanāgarī script by a single scribe inside red rules, early nineteenth-century green morocco, gilt border and spine, MS. 14889, bought of Quaritch tall narrow 8vo [early 19th century]

** Not one of the ancient purāṇas proper, but a relatively modern and sectarian work, in which the sage Nārada appears as a teacher of Vaishṇava-bhakti, devotion to Vishnu.

SANSKRIT

- 696 CĀṆAKYA. RĀJANĪTĪ [The wisdom of Cāṇakya], preceded by an untitled work by the same author, *Sanskrit manuscript on paper, 55 ll., written in an elegant regular devanāgarī script, headings and subscriptions in red, an interlinear Latin translation of both works supplied by SIR WILLIAM JONES, who has written a long note on the author on f. 8, and some Sanskrit quotations with translations on the endleaves; another passage in Sanskrit with Jones's Latin translation is written on the first endleaf, contemporary Indian red morocco, from Sir William Jones's collection, MS. 10445 (=7026) folio scribe: Mahtāb Rāy [18th century]*

** Cāṇakya, often identified with Kantilya the author of the *Arthaśāstra*, was reputedly a minister at the court of the Mauryan emperor, Chandragupta. His work is a collection of maxims for the guidance of kings in the performance of their duties, a handbook of statecraft.

- 697 DEVĪ-MĀHĀTMYA, *Sanskrit manuscript on paper, 93 ll., written in red and black in devanāgarī script by a single scribe inside red and black line borders, Indian striped silk over boards, flap detached, MS. 2162, bought of Rivington tall narrow 8vo n.p., Samvat 1857 [=A.D. 1800]*

** A hymn to the greatness of the goddess Devī or Durgā, the female śakti of Śiva. The work is complete in itself, though forming part of the *Mārkaṇḍeya-purāṇa*, and is still extremely popular, especially in Bengal where it is ceremonially read during the great feast of Durgā, the *Durgāpūjā*.

- 697A DEVĪ-MĀHĀTMYA, AND OTHER PURĀṆIC EXTRACTS, *Sanskrit manuscript on birch bark 'bhurja-pattra', rolled and slightly torn at the ends, written by a single scribe in black between red rules in minute devanāgarī characters in an almost microscopic yet beautifully clear hand, preserved in a wooden box, MS. 33109 (50 mm. wide) [19th century]*

** Though the *Devīmāhātmya* from the *Mārkaṇḍeya-purāṇa* occupies most of the length of this manuscript, there are three other short extracts preceding it: a *Devīvacanam* from the *Varāha-purāṇa*; a *Gaṅgāstotra*; and a *Kīlaka (?) stotra*.

SANSKRIT

- 698 JONES (SIR WILLIAM)—A substantial collection of his papers, comprising letters, notes, worksheets of translations from Sanskrit and Persian, particularly many extracts from the Vedas, tables of Sanskrit verbs and other grammatical tables, short extracts from Sanskrit works (in both devanāgarī and Bengali scripts), Hindu almanacks and astrological charts, a hand-list of the 'Genera of Plants growing between Arifnagar and Khidapur', a Bengali translation of the 'Dundo Komodi', a Sanskrit manuscript on paper of the first 3 chapters of the *Naiṣadhacarita* of Śrīharṣa (32 ll., written by one scribe in devanāgarī characters in black between double red rules, copious marginal notes by Jones), a Sanskrit manuscript on faded and frayed paper of the *Vaitālapancaviṃśati* of Śivadāsa (29 ll., written by more than one scribe in devanāgarī characters in black between double red rules), and a manuscript in Bengali characters of the 'Bidwan Mod Tarungeenee from the Gooptee Para Pundit of Santipore' (44 ll., on brown paper, written by a single scribe in black ink), unbound, no Phillipps number (a parcel)

- 699 JONES (SIR WILLIAM)—Collection of his papers, comprising a copy of a devanāgarī inscription upon a stone monument discovered at Haragowree Mandap near Buddal, 1780; short manuscript extracts from three Sanskrit works: *Durgāśaranam*, *Pañcasiddhāntikā* and *Pārāśaratantra*, all with notes in ink by Jones; copy of an inscription on the bust of Isis and related drawings; copy of an inscription in the Bowanny Cave near Vellour, with a sketch-map of the cave's location; two letters to Jones from William Stewart in Muttrah dated 10 November 1788 and 24 March 1789, concerning copies made of inscriptions on Firoz Shah's obelisk near Shahjahanabad and other monuments of his reign; 26 large copies of the inscriptions on Firoz Shah's obelisk; a pen-and-ink sketch of an elephant holding a flower in its trunk; two strips of laminated cloth, one depicting Hindu deities, the other depicting Bodhisattvas, unbound, MS. 34013

SANSKRIT

700 JONES (Sir WILLIAM)—A short extract from Vālmīki's Sanskrit Rāmāyana in devanāgarī characters, with notes by Jones, 4 ll.; an elementary treatise on the grammar of the Sanskrit tongue, again with notes by Jones, partly in Latin, 38 ll.; a list of Sanskrit verbal roots, 19 ll., with notes in Persian in Jones's hand, and two others, 63 ll. in all, loosely inserted into a marbled wrapper, folio, MS. 33967; an extract from a treatise on Hindu jurisprudence, Sanskrit manuscript in devanāgarī characters with a Persian translation or commentary, 42 ll., marginal notes in pencil probably by Jones, Middle Hill boards, MS. 17427, tall 8vo [18th century]; and a European's Sanskrit note-book with exercises in the devanāgarī script, short extracts from Sanskrit works (Śrutabodha, etc.), grammatical tables, Sanskrit acrostics, two astrological diagrams, lists in devanāgarī characters of the reigns of both Hindu and Muslim kings, contemporary Indian limp red leather, MS. 18199, folio [early 19th century] (3)

701 MAHĀBHĀRATA, 19 parts in 11 vols., printed in devanāgarī characters, titlepages and last pages inside coloured borders, engraved frontispiece to each book and a general frontispiece depicting Vyāsa seated with Ganesh, lacking one title and one frontispiece, Middle Hill boards; sold not subject to return owing to difficulties of collation oblong folio Bombay, Śaka 1784 [=A.D. 1862]

** A very handsomely printed edition of the great Hindu national epic.

702 MAHĀVĀKYĀRTHA-VIVARAṆA, Sanskrit manuscript on paper, 88 ll. (the last three blank), written in black ink in devanāgarī script within red rules, SIR WILLIAM JONES'S COPY with his signature at the head of the text and the note that he bought the volume on 15 June 1792, marginal notes in his hand and Sanskrit quotations by him from the Vedas, with some translations, on the endleaves, contemporary Indian red morocco over wooden boards, MS. 7024 8vo [Bengal (?), 18th century]

** A Vedantic text on the twelve sacred utterances of the Upanishads.

SANSKRIT

703 SANSKRIT COLLECTIONS, comprising grammatical and writing exercises, including several handsome calligraphic specimens, on about 340 ll. of various sizes bound in 3 vols., contemporary Indian bindings of red morocco, lower margins of all volumes damaged by damp, MSS. 21958, 24345 and 25051 folio [late 18th century (one board lined with a leaf from a book printed in Amsterdam in 1778)]

** MS. 24345 is titled on an endleaf 'Sanskrit Grammar with Sanscrit Writings and Memoranda by F.J.B.'

Two of the specimens of devanāgarī script are on brown marbled paper and four on yellow paper.

704 SANSKRIT DICTIONARY, with transliteration in roman and translations into Hindi, Bengali, Persian and English, manuscript on European paper, 121 ll., double column, the Sanskrit written in devanāgarī script, the roman transliteration and English translation supplied only on the first few leaves, Middle Hill boards, canvas spine, MS. 24791, n.p., Samvat 1894 [=A.D. 1837]; Sanskrit word-list, manuscript on European paper, 52 ll., double column, written in Kaithī script, transliteration in roman and English translations supplied for the first 5 pages only, Middle Hill boards, MS. 23840 [19th century] large folio (2)

705 SANSKRIT GRAMMAR, containing a series of grammatical tables, 67 ll., written in devanāgarī script, a little wormed, contemporary Indian red morocco, MS. 7029, inscribed 'SIR WM. JONES MSS', sm. 4to [late 18th century]; Hindi and Hindustani word-list, with some translations into English, and astrological notes in English, 24 ll., Middle Hill boards, MS. 17028, folio [late 18th century]; Astronomical notes, in Bengali script, with an interlinear English translation, 5 ll., Middle Hill boards, MS. 18874, 4to [19th century] (3)

SANSKRIT

706 SANSKRIT WORD-LIST derived from the Amarakosha of Amarasimha; Roots of Sanskrit verbs arranged according to their terminations, derived from the Kavikalpadruma of Vopadeva, Sanskrit manuscript on European paper, 338 and 57 ll., English translations and some notes supplied by SIR WILLIAM JONES, who has also supplied autograph notes on the texts at beginning and end, the Sanskrit words written in black in devanāgarī script, contemporary russia, gilt border and spine, from the collections of Sir William Jones and the Duke of Sussex (sale in our rooms, 12 March 1847, lot 2660), MS. 22986, bought of H. Bohn

folio [subscribed by Jones] 'The Translation of this Book was finished at Arifnagar, 27 July 1788'

707 ŚIVA-SAHASRA-NĀMA, in 6 vols., Sanskrit manuscript on paper, c. 1200 ll. (slightly imperfect?), written in black inside red rules in devanāgarī script by one scribe, Middle Hill boards, MS. 25702; Bhagavad-gītā, Sanskrit manuscript on paper, bound in reverse order, 221 ll., written in black and red in devanāgarī script by one scribe inside red rules and yellow borders, edges a little frayed, Middle Hill boards, MS. 6699, bought of Howell and Stewart in 1834

oblong 4to [19th century] (7)

** The first-named is a hymn of praise to the god Shiva, invoking his thousand names. The second-named is the famous 'Song of the Lord' from the Mahābhārata epic.

SANSKRIT

707A. SVARODAYA FROM THE ŚIVOMĀSAMVĀDA; Viṣṇupañjara-stotra from the Brahmāṇḍa-purāna; Kālāgni-stotra from the Nandikeśvara-purāna; Jñānatilaka from the Viṣṇunārada-saṁvāda; Gurupaddhati from the Iśvarapār-vatīsaṁvāda of the Brahma-purāna; Ghaṭikālagna(?); Hanumatkavaca-stotra by Rāma Chandra; and Gurugītā from the Skanda-purāna, Sanskrit manuscript on paper, 188 ll., clearly written by a single scribe in devanāgarī characters in black within yellow, black and red borders, with SIX SMALL ILLUSTRATIONS set into the text, all somewhat oxidized, contemporary gilt russia, MS. 7023

(81×380 mm.) [Punjab? (Kashmiri style), 18th century]

** A collection of eight extracts from Purānic and sectarian works. From the collection of Sir William Jones, inscribed by him on f. 2b, 'W. Jones Courthouse, Calcutta, 7 July 1790' and on a later leaf, 'This book is the property of Sir William Jones'.

708 VĀLMĪKI. RĀMĀYANA, 7 parts in 5 vols., part 3 bound out of order with part 7, printed in devanāgarī characters, titlepages and last pages printed inside coloured borders, engraved frontispieces, Middle Hill boards; apparently complete but sold not subject to return owing to the difficulties of collation

oblong folio Bombay, Śaka 1786 [=A.D. 1864]

** One of the two great Hindu national epics.



SINHALESE AND PALI

- 709 [SĪLA KATHĀVA], called in this manuscript 'Avavāda Sutra'; [SARANA SĪLA VIBHĀGAYA], *Sinhalese manuscript on palm leaf, written in black Sinhalese script, 54 ll. and 39 ll., the second work imperfect, 8 lines, two red wooden binding boards, no Phillipps number* (64×468 mm.) [Ceylon, late 18th/early 19th century]

** From the collection of Dr. Adam Clarke (? 1762-1832), Wesleyan minister, theological commentator, bibliographer and orientalist. The upper board is inscribed 'To Dr. Clark from Adam Monks Rathni (? Priests Dress'. The first leaf is inscribed in an English hand 'Parechêdhy Cingalese' and the manuscript is probably to be identified with (part of?) *Silaparakudayya*, listed under the letter O in the *Historical and descriptive catalogue of the European and Asiatic manuscripts in the library of the late Dr. Adam Clarke*, issued by the collector's son, J. B. B. Clarke, in 1835.

The *Avavāda sutra* is a treatise on the Buddhist rules of good conduct and their observance. The *Sarana Sīla Vibhāgaya* is an explanatory discourse on the merits of 'taking the Refuges', i.e. putting your whole trust in the Buddha, his Dhamma (doctrine) and his Sangha (Order of monks).

- 710 EXTRACTS FROM BHIKKHUPĀTIMOKKA, DHAMMAPADA, PIRIT POTA AND OTHER TEXTS, *Pali and Sinhalese manuscript on palm leaf, written in black Sinhalese script, 368 ll.+6 blanks, 7-10 lines, two painted wooden binding boards, MS. 10362* (57×285 mm.) [Ceylon, late 18th/early 19th century]

** One of a group of Dr. Adam Clarke's manuscripts bought by Phillipps in 1836 from a catalogue issued by Baynes and Son. Described under the letter M in J. B. B. Clarke's *Historical and descriptive catalogue*, 1835.

The manuscript contains a number of ceremonial ritual texts, as well as the *Dhammapada*, an early Buddhist didactic poem.

SINHALESE AND PALI

- 711 STORIES FROM SADDHARMĀLANKĀRAYA, chapters 14 and 15, SUDARISANA JĀTAKAYA, Tun Apāyotpatti Kathāva and other works, *Sinhalese manuscript on palm leaf, written in black Sinhalese script, 135 ll. (imperfect), 6 lines, the last six leaves do not belong to the manuscript but are a sacred text copied for a particular family in A.B. 2299 [=A.D. 1754], two wooden binding boards, Phillipps MS. 23012, bought of H. G. Bohn on 3 June 1870 (46×400 mm.)* [Ceylon, 18th century?].—SIGĀLOVĀDASUTTAM from Dīghanikāya, *Pali manuscript on palm leaf, written in black Sinhalese script, 12 ll., 8 lines, corners ragged but text not affected, two wooden binding boards, no Phillipps number, from Puttick's sale of 1 June 1869, lot 2960 (55×560 mm.)* [Ceylon, 18th Century?] (2)

** The first-named manuscript contains semi-historical Buddhist tales connected with the early history of Ceylon, also mythical tales from the Jataka book (stories of previous incarnations of the Buddha). The work contained in the second-named manuscript is a code of practice for Buddhist laymen in the form of a sermon to the devotee Sigala.

- 712 ALMANACK for the period 12 April 1823-10 April 1824 (=Kaliyuga 4924, Buddhavarsha 2366, Sakavarsha 1745), *Sinhalese manuscript on palm leaf, written in black Sinhalese script, 15 ll., 8 lines, the first leaf has the title inside a decorative cartouche flanked by two lotus flowers, no binding boards, in a paper wrapper titled 'Cingalese Almanac for 1823', no Phillipps number* (45×204 mm.) [Ceylon, 1823]

ܠܬܢܝܢ ܕܝܗܘܐ ܕܠܝܩܝܢ ܕܬܩܝܒܝܢ ܕܡܚܕܝܢ
ܠܗܘܐ ܕܡܚܕܝܢ ܕܬܩܝܒܝܢ ܕܝܗܘܐ ܕܠܝܩܝܢ
ܕܡܚܕܝܢ ܕܬܩܝܒܝܢ ܕܝܗܘܐ ܕܠܝܩܝܢ
ܕܡܚܕܝܢ ܕܬܩܝܒܝܢ ܕܝܗܘܐ ܕܠܝܩܝܢ
ܕܡܚܕܝܢ ܕܬܩܝܒܝܢ ܕܝܗܘܐ ܕܠܝܩܝܢ
ܕܡܚܕܝܢ ܕܬܩܝܒܝܢ ܕܝܗܘܐ ܕܠܝܩܝܢ

SYRIAC

- 713 NESTORIAN LECTIONARY, containing the lessons of the Old and New Testaments appointed to be read on Sundays and feast days throughout the year, Syriac manuscript on paper written in black in Nestorian script, 191 ll., slightly imperfect and bound in considerable disorder, 24 lines, headings in red, occasional interlaced ornament, the last leaf, bearing the colophon, defective, stained and showing signs of use but in sound condition, English eighteenth-century half russia, MS. 13857 (255×158 mm.) [Mesopotamia], 15 June 'anno Graecorum 1830' [=A.D. 1519], in the day of our holy father, our watchful shepherd and excellent governor, Mar Simon Catholicos, Patriarch of the East'

** Probably one of the earliest Nestorian manuscripts to reach England. It was bought on 3 July 1758 in 'the poor town inhabited by Nestorian Christians, called Camalisk Gawerkoe' by Mr. Doidge, as related by his companion, Edward Ives, in his *A voyage from England to India in 1754, 1773*, pp. 318-9. It later belonged to the Rev. Joseph White, Regius Professor of Hebrew at Oxford, and to Thomas Yeates (1768-1839), orientalist, assistant in the Department of Printed Books, British Museum. Phillipps bought it at the sale of his library by J. W. Southgate on 15 April 1840.

Notes, presumably by these early owners, occupy the flyleaves. An engraved Syriac alphabet is laid down inside the upper cover. A proof page (p. 141) of the Syriac Bible, endorsed 'Mr. Yeates', and a fragment of one leaf of another Nestorian manuscript are loosely inserted.

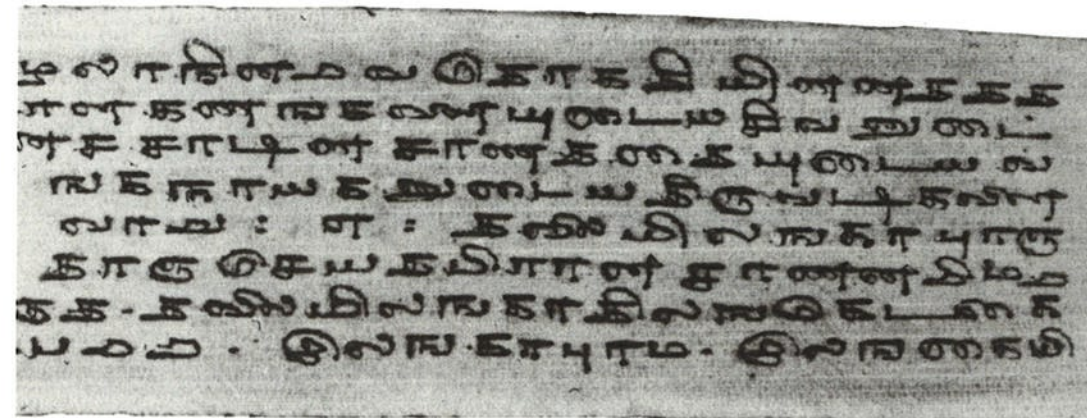
SYRIAC

- 714 MISSAE [sic] SACRUM BEATORUM APOSTOLORUM [Missal of the Apostles according to the use of the Chaldean Uniate Church], Syriac and Latin manuscript on paper, 75 ll., double column, 18 lines, Syriac text in the right column, Latin in the left, rubrics in red, the Latin in a large regular cursive script, French early eighteenth-century red morocco gilt, the emblems of the Passion tooled in the centre and corners of the covers and in the compartments of the spine, g.e., MS. 5295, from the collection of Frederick North, Earl of Guilford, his sale, Evans, 8 December 1830, lot 162 sm. 4to [Rome (?), early 18th century]

** This manuscript appears to precede the *Missale Chaldaicum*, Rome 1767, edited by the Congregation de Propaganda Fide, which contains a Syriac Liturgy of the Blessed Apostles for the use of the Chaldean Uniate Church.

- 715 INDORUM BENEDICTORUM HISTORIA [History of the Nestorian Christians in India from 1490 to 1504; inc. 'Anno itaque Alexandri millesimo octingentesimo primo venerunt tres fideles Christiani ex remotis Indie regionibus ad Mar Simeonem Catholicum'], manuscript on paper in Syriac Jacobite vocalised script and Latin, 36 pp., double column, with Syriac in the outer column and Latin translation in the inner, 4 pp. Latin notes at the end, 40 pp. in all, the ink line dividing the columns has corroded causing the paper of many leaves almost to split in two, original marbled wrappers, early ownership inscription on endleaf of Jacopo Cavalli, MS. 10226, bought of Thorpe, from the collection of Frederick North, Earl of Guilford 8vo [Rome, 18th century]

- 716 TAKHSAH [Service of ordination for priests and deacons], Syriac manuscript on paper, in red and black, 65 ll. including the last 4 blanks, lacks f. 53 (apparently blank), smaller leaves inserted after ff. 21 and 37, ff. 54-60 contain the Latin text of the Pontifical Rite for the sacrament of confirmation from the Roman Pontifical, written in a large roman script, rubrics and initials in red, with a partial interlinear Syriac transliteration, ff. 50-53, 61 in Karshuni (Arabic in Syriac characters), Roman eighteenth-century vellum binding, from the collection of Frederick North, Earl of Guilford, his sale, Evans, 8 December 1830, lot 19, MS. 4951 (224×160 mm.) [Rome, 17th century]



TAMIL

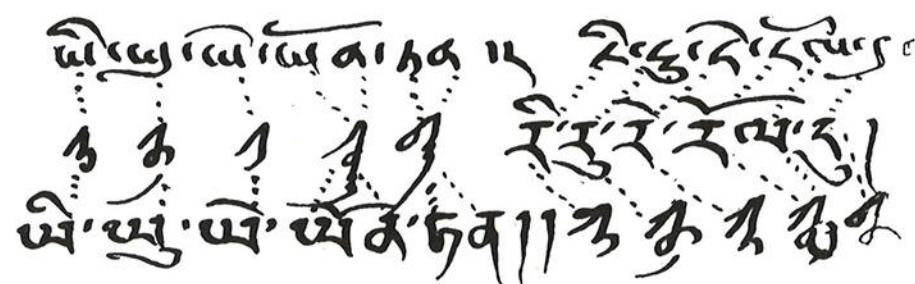
- 717 PILLAI PPĒRUMĀI AIYANKĀR. TIRUVARĀṆKATT'ANTĀTI URAIPĀTAM, a work in praise of the god Vishnu, worshipped at Sīravikam, composed in the 16th century, Tamil manuscript on palm leaf, 57 ll., complete, between wooden boards, joined by twin cords passing through the leaves, probably written by A. Muttucami Pillai, the teacher of B. G. Babington (1794-1866, physician and distinguished oriental scholar who translated into English the Tamil-Latin Grammar of C. G. Beschi) (31×261 mm.); together with 4 other Tamil manuscripts on palm leaf, one being a medical text, all more or less imperfect, one Telugu palm leaf manuscript of an astrological text, and one Sanscrit manuscript on palm leaf, in Grantha script, the leaves jumbled up with one of the Tamil manuscripts, no Phillipps numbers [19th century] (7)

** The first-named manuscript is accompanied by a note in Babington's hand recording that it was sent him from Madras by Muttucami Pillai, 'my former Munshi and friend'.

- 718 BESCHI (COSTANZO GIUSEPPE, S. J.) Gramma[tica] latino-ta[mulica], ubi de vulgari tamul[icae linguae] idiomate... dicto ad usu[m] Missiona[riorum] Societ. Je[su], manuscript copy of the printed book, 4 ll. prelims.+ 261 pp.+5 pp. index, title and following leaf very defective, the next leaf holed affecting the text, last half of the volume wormed, contemporary goatskin, initials 'P.C.' gilt on the upper cover, MS. 23054, from the collection of the Rev. James Henthorn Todd (1805-69), Regius Professor of Hebrew at Dublin and Librarian of Trinity College 8vo [18th century]

** A copy of this important early Tamil grammar printed in 1738 in Tranquebar (Madras) on the press established by a Danish missionary, B. Ziegenbalg. This manuscript seems to have been copied from a now vanished early issue of the grammar with the titlepage incorrectly dated 'MDCCXXVIII' [1728], although the Imprimatur on the verso is dated 1737. Deschamps describes the 1728 edition as a bibliographical ghost.

'Giuseppe Beschi, who went to Madura in 1711, is recognized as the father of Tamil prose, a pioneer in Tamil fiction and the compiler of the first Tamil dictionary'. Michael Foss, *The Founding of the Jesuits*, 1969, p. 219.



TIBETAN AND MONGOL

- 719 [PALLAS (PETER SIMON, naturalist and traveller, b. Berlin 1741, d. 1811)] SYLLABARIUM TANGUTANUM [S]IVE LINGUAE TYBETICAE. Der Tangutschen Schrift Buchstabir- und Lese-Buchlein; autograph (?) manuscript, 32 numbered pages, containing a Tibetan alphabet, an alphabetical list of Tibetan words with transliteration letter by letter and pronunciation of each word, and a Tibetan religious text with transliteration and translation into German; Alphabetum dreyer Schriftarten; Akschur, Tangut und Mongol, 12 ll., comprising (ff. 1-9) three alphabets written by an Asian hand inside red borders: Tibetan in cursive style (dbu-med); Tibetan in block-printing style (dbu-can); and Mongol, and (ff. 9b-12) a decorative Sanscrit alphabet as used by Tibetans, with Mongol below; both unbound 4to [1773?] (2)

** Apparently unpublished (though the title suggests that the syllabary was prepared for publication) and delivered to the Imperial Academy of Sciences in St. Petersburg, as various inscriptions show: (p. 1) 'présenté le 4 Septembre 1777... par Mons^r P. S. Pallas Chev^r de l'Ordre de St. Vladimir et Prof^r d'Histoire Nat^{le} à St. Petersburg'; (p. 9) 'der Academie überreicht den 6. October 1777'; (p. 17) 'empfangen und abgegeben den 10. October 1777'.

Pallas, the great German-born naturalist and explorer, spent the years 1768-74 in Siberia and Central Asia, penetrating to Transbaikalia in 1773. He later published a 'Relation of Tibet, collected from accounts of Tangut [i.e. Tibetan] lamas living among the Mongols of Selenginsk', in *Neue nordische Beyträge*, 7 vols., 1781-96. His chief informants were a Mongol, Gambo-Lama, and a Tibetan, Zordchi-Lama. One or other may have written the Tibetan texts in the first manuscript and the alphabets in the second. Pallas normally uses the name 'Tangut' to mean Tibet.



TURKISH

- 720 DEFTER-I CEDID-I MUFASSAL-I S[ENEVI?] DER LIVA-I NOVIGRAD VE HATV[AN]. SENE 989 [New, detailed (annual?) register concerning the administrative subdivision of Novigrad and Hatvan. Year 989 (A.H.= 5 February 1581—25 January 1582 A.D.)], manuscript in Ottoman Turkish, 95 ll. (complete), written in black ink on Oriental paper without watermark, in siyāquat (accountancy) script, a little waterstaining but text clear and unimpaired, Turkish binding, black morocco spine, sides covered in marbled paper, worn and faded, title on a slightly defective label on front cover, MS. 4229, bought of Thomas Rodd (430x160 mm.) [Ottoman Empire, 1581-2 A.D.]

** Cadastral register of a Hungarian administrative area prepared for the central financial department of the Ottoman Chancery in Istanbul. Every inhabitant of the district is listed by town or village, with the amount of tax to be collected.

Wednesday, 27th November 1974

- 721 AN IMPORTANT COLLECTION OF 105 OTTOMAN DOCUMENTS, chiefly concerned with administrative and domestic affairs, written during the reign of Sultan Selim II (1789-1807), bound in 2 vols.; vol. I comprises 26 documents on 28 ll., vol. II, 79 documents on 79 ll.; written in black ink on Oriental paper without watermark, in Ottoman Turkish (except for vol. I, f. 1, French) in a variety of hands and scripts, in excellent condition, English nineteenth-century green quarter morocco, cloth sides, MS. 24162, incorrectly lettered on the spine 'Sir Wm Jones' MSS.' (Jones died in 1794)
(vol. I 460×310 mm.; vol. II 410×270 mm.) [Ottoman Empire, c. 1789-1807]

** No such archive has been studied and published, and possibly nothing similar exists in a Western library. Ottoman Imperial decrees are relatively common and the political historian has material to work on. This collection offers an unique insight into the working of the administration during one reign; here is the correspondence upon which the Imperial decrees were based. There are many petitions to the Sultan from notable men, especially from members of the Mevlevi order, with his decisions, accounts, army provisioning, official reports, private letters, etc. It is a rich mine for the student of script and the social historian of the Ottoman Empire.

- 722 ABDULMECID (Sultan of the Ottoman Empire, 1839-61) IMPERIAL ORDER, a laissez-passer for the English ship *Julia*, load 221 tons, from Istanbul to the Black Sea; her captain is William Briggs of the British Merchant Navy; instructions are given as to collecting 300 *aqchas* in dues from her, document in Ottoman Turkish on paper, one sheet, written in *ta'liq* script in black ink, with some gold dusting, carries the *tughrā* of Abdulmecid, endorsed in English on the verso
(790×570 mm.) Edirne [Adrianople], last ten days of the month of Camada I 1270 [A.H. = 19-28 February 1854 A.D.]

END OF MORNING SESSION

THE SALE RESUMES AT 3 P.M. PRECISELY

Afternoon Session

Wednesday, November 27th, 1974

at 3 p.m.



LOT 723

AFTERNOON SESSION

INDIAN AND PERSIAN MINIATURES

A LUCKNOW ALBUM

The following forty-seven lots are from a single album, Philipps MS. 6730. While this group includes a few earlier Mughal pictures, the majority are from Lucknow and date from not long before the assembly of the album. Many of the examples of calligraphy on the versos of the leaves are dated and the latest of these dates corresponds with A.D. 1784-5, which suggests that the assembly of the album took place about 1785. Most of the leaves have broad decorative floral borders of bold design and rather gaudy colouring, and the style of these borders corresponds very closely with those of the Hamilton albums which are now in the Staatliches Museum für Indische Kunst, Berlin. The Hamilton albums were produced for a Swiss patron, Antoine Louis Henri de Polier (1741-1795), who was in India from 1757 to 1788, at Lucknow in the later years of his residence. It seems likely that the present album was prepared for another European collector in Lucknow at the same time, whose portrait is on the first leaf (lot 723). Philipps bought the album from Howell & Stewart in 1834. The measurement of the leaves with borders is 396 × 290 mm.

- 723 A EUROPEAN GENTLEMAN IN INDIAN DRESS ENTERTAINED BY DANCING GIRLS ON A TERRACE AT NIGHT, BY MIHR CHAND. He sits on a yellow brocade sofa under a canopy smoking a hookah and wearing a white *jama* and orange turban with his hair tied back with a ribbon; two urns and a European sidetable, on which stand a bottle and caskets, are arranged on either side of the sofa; two dancing girls perform their dance to the accompaniment of four musicians; two servants stand behind their master; a firework display in the distance lights up the sky and lake behind the terrace, signed by *Mihr Chand*, son of *Gunga Ram*; on an album page with two borders of silver and gilt leaves on a brown ground; on the verso an illuminated roundel with central gilt-sprinkled area prepared for an inscription

(miniature 189 × 281 mm., roundel diameter 185 mm.) [Lucknow, c. 1780]

** This being the first leaf of the album, the European shown in the miniature is no doubt the person for whom the album was produced.

[SEE PLATE 8]

Wednesday, 27th November 1974

A LUCKNOW ALBUM

- 724 BAZ BAHADUR AND RUPMATI HUNTING DEER. They gallop across a field on horses as Rupmati catches one of the deer with her bow and Baz Bahadur aims an arrow at the animal; three other deer bound away in fright as a fourth falls to the ground wounded by two arrows, a fifth deer watches the scene from behind a row of bushes in the background, on an album page with two borders of silver and gilt leaves on a dark blue ground. One line of bold nasta'liq calligraphy on the verso by Hafiz Narullah, on a gold and silver ground
(miniature 183×232 mm., calligraphy 72×149 mm.) [Lucknow, c. 1770]

[SEE PLATE 9]

- 725 A MAIDEN ESCORTED TO A PRINCE AT NIGHT. He reclines wearing a transparent jama and yellow trousers on a bed on a moonlit terrace as the timid girl is brought forward by her two companions; a candle and a small low table arranged with wine and fruit are before the bed; a crescent-shaped moon shines down from a cloudy sky on a lake and fields in the distance, the painting of the miniature has been extended at the edges; on an album page with a border of silver and gilt leaves on a dark blue ground, nine lines of nasta'liq calligraphy on the verso by Muhammad 'Ali, dated 1195 A.H./A.D. 1781, on a silver and gold floral ground
(miniature 177×230 mm., calligraphy 230×121 mm.) [Mughal, 18th century]

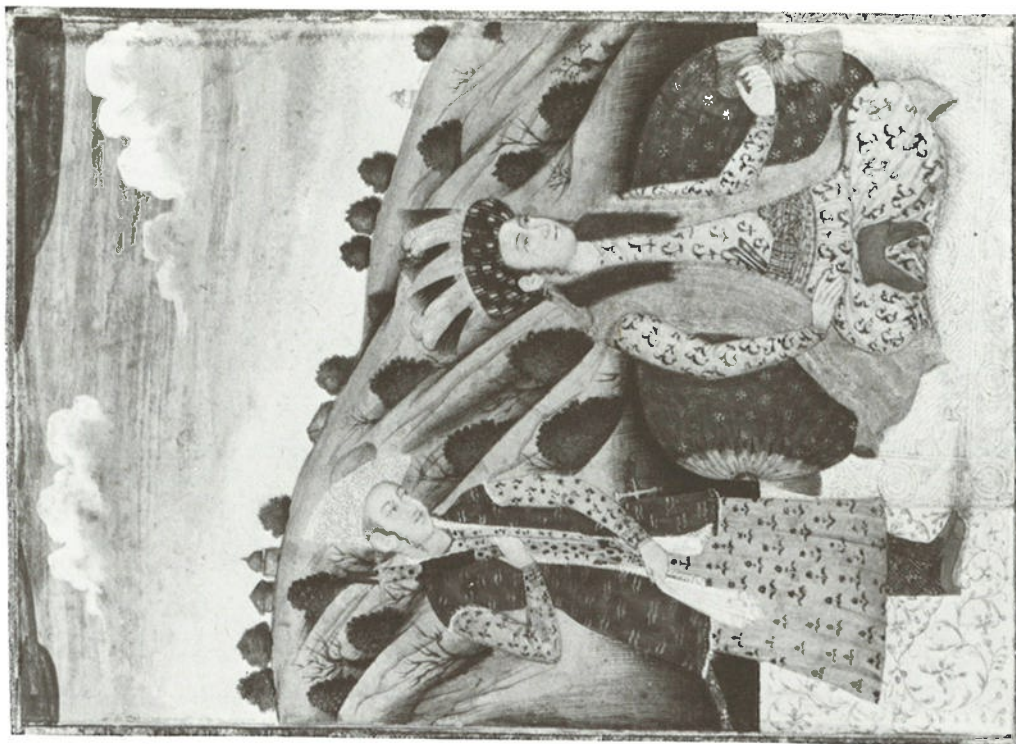
[SEE PLATE 9]



LOT 724 (reduced)



LOT 725 (reduced)



LOT 726 (reduced)

A LUCKNOW ALBUM

- 726 A PORTRAIT OF A PERSIAN PRINCE HOLDING A POMEGRANATE IN A LANDSCAPE. He is seated cross-legged against a mauve bolster wearing a fur-collared sleeveless coat over a mauve robe; his head is adorned with a purple headdress decorated with four black and two white aigrettes; an attendant stands beside him holding a white cloth and the Prince's sword in a jewelled scabbard, trees and hills in the background with buildings on the horizon, on an album page with an inner border of gilt and silver leaves on a dark blue ground, calligraphy on the verso of four lines of nasta'liq script by 'Imad al-Husayni on a gold floral ground

(miniature 130 × 92 mm., calligraphy 180 × 90 mm.) [Lucknow, style of Mihr Chand, c. 1770]

[SEE PLATE 10]



LOT 727 (reduced)

- 727 A PORTRAIT OF AN OFFICER ON A TERRACE. He kneels facing right against two bolsters on a floral mat, wearing a patterned red *jama* and green turban, grass grows behind the terrace and the blue sky is faintly streaked, on an album page with two borders of silver and gilt leaves on a dark blue ground, four lines of nasta'liq calligraphy on the verso by Muhammad 'Ali, dated 1199 A.H./A.D. 1784-5, on a gold ground patterned with animals, small holes

(miniature 182 × 145 mm., calligraphy 179 × 88 mm.) [Lucknow, c. 1780]

[SEE PLATE 10]

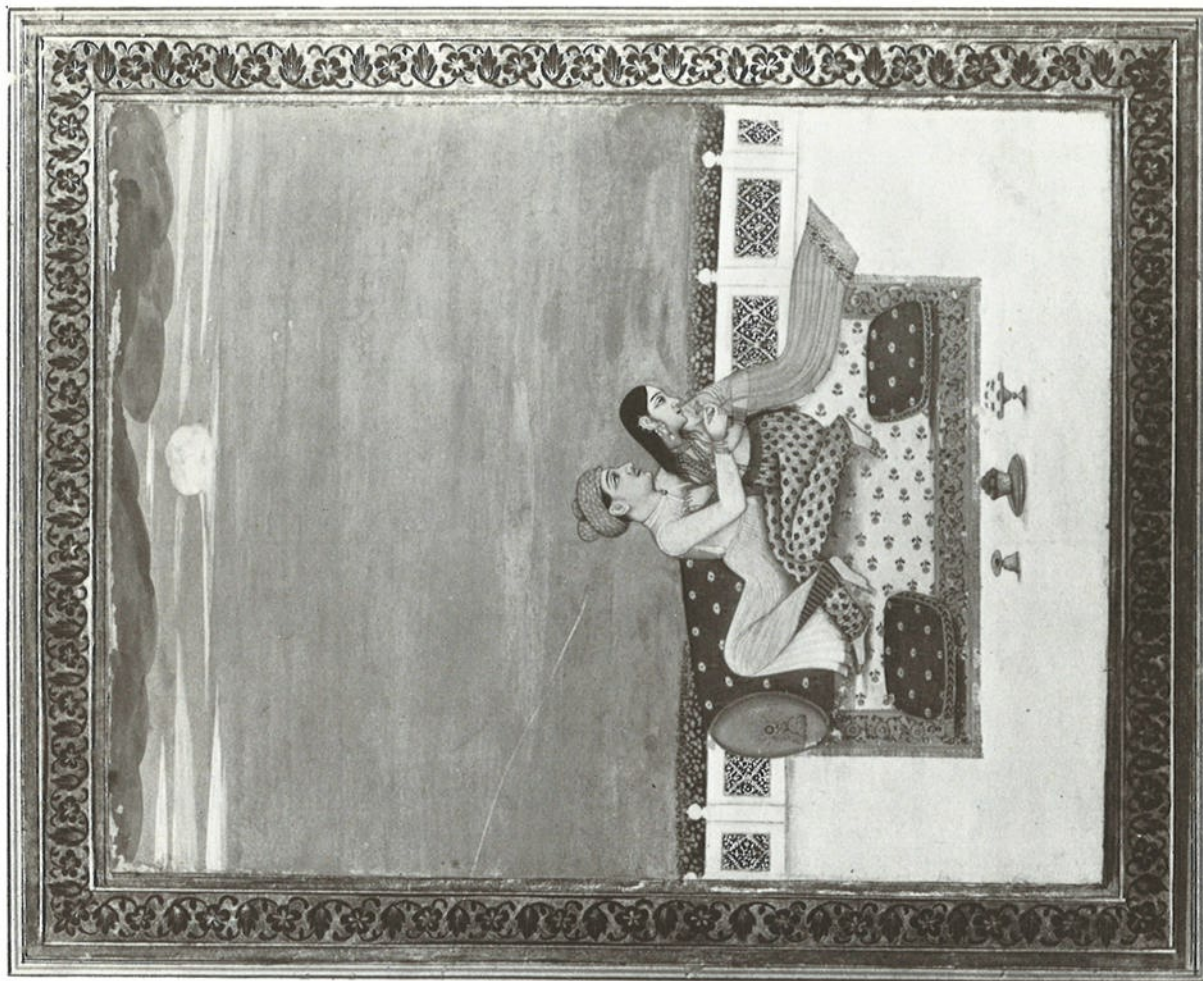
Wednesday, 27th November 1974

A LUCKNOW ALBUM

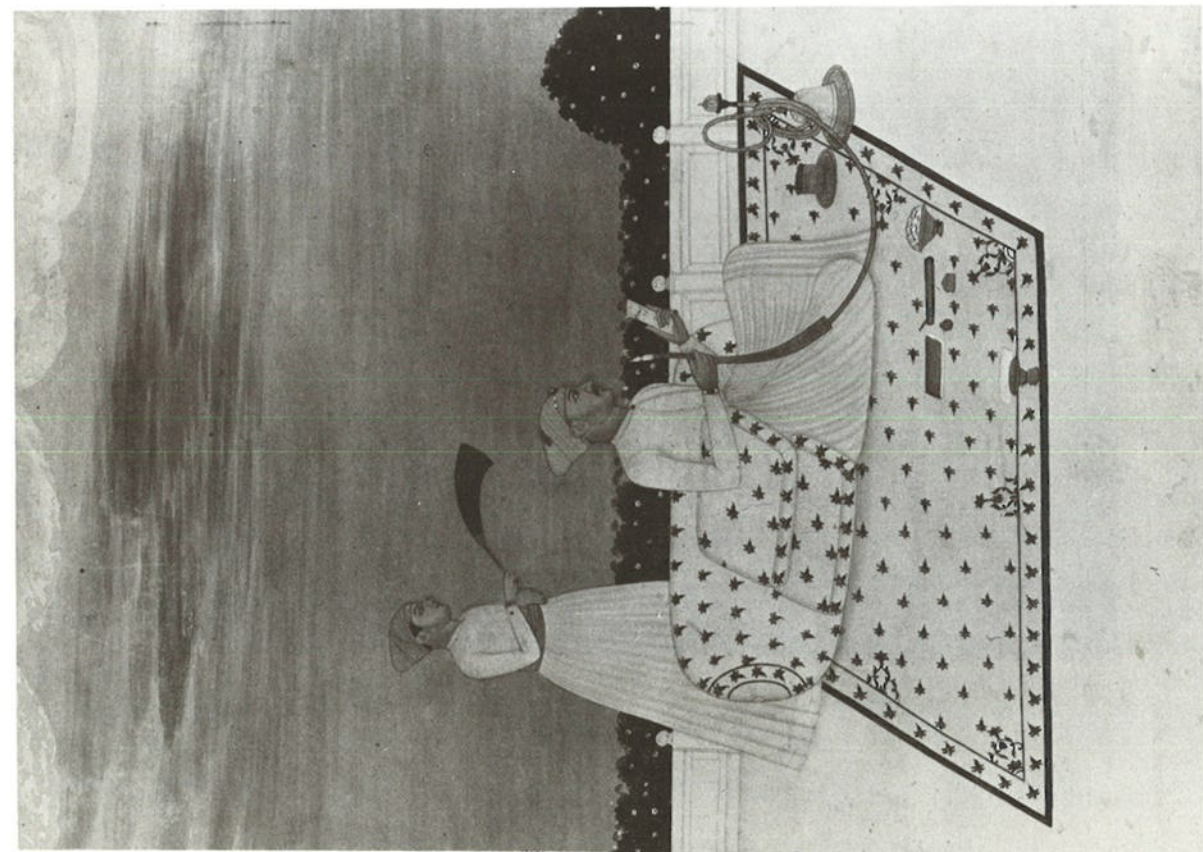
- 728 A HALF-LENGTH PORTRAIT OF A LADY AT A WINDOW WITH THE VIEW FROM ANOTHER WINDOW SEEN IN THE BACKGROUND. Blinds are above each window and a gilt floral textile drapes the sill; the girl is dressed in gold, and pearl ornaments adorn her ear and forehead; buildings and fields are seen in the distance from the window, with a river flowing in between, on an album page with two borders of silver and gilt leaves on a dark blue ground, four lines of nasta'liq calligraphy on reverse by Hafiz Narullah, on a gold floral patterned ground (miniature 208 × 119 mm., calligraphy 168 × 82 mm.) [Lucknow, style of Mihr Chand, c. 1770]

[SEE PLATE II]





LOT 729 (reduced)



LOT 730 (reduced)

Wednesday, 27th November 1974

A LUCKNOW ALBUM

- 729 TWO LOVERS EMBRACING ON A TERRACE. They sit on a floral mat scattered with a bolster and two cushions; the lover tries to persuade his mistress to drink from a gold cup as she turns away in his arms; gilt dishes with fruit are laid out before them; orange and yellow flowers grow beyond the low trellis wall of the terrace, on an album page with two floral borders on gilt and dark blue grounds, four lines of nasta'liq calligraphy on the verso by Hafiz Narullah, on a gold and silver floral ground

(miniature 178×140 mm., calligraphy 244×127 mm.) [Lucknow, c. 1770]

[SEE PLATE 12]

- 730 A PORTRAIT OF A NAWAB WITH AN ATTENDANT ON A TERRACE, BY AHMAD. He is reclining against cushions and reads a letter while smoking a hookah on a floral mat; a pen-box, book and gold vessels are arranged before him; the attendant stands behind waving a morchal; flowers and bushes grow beyond the terrace and the blue sky is streaked with orange and blue, inscribed on the letter: 'Ahmad walad Fazl sharam', translated as Ahmad, son of Fazl; a strip of paper laid down on the top of the page names the sitter as Rao Kesu Das; on an album page with two borders of silver and gilt leaves on a dark blue ground; seventeen lines of nasta'liq calligraphy from a Mughal manuscript on the verso

(miniature 216×156 mm., calligraphy 216×110 mm.) [Lucknow, c. 1760-70]

[SEE PLATE 12]

Wednesday, 27th November 1974

A LUCKNOW ALBUM

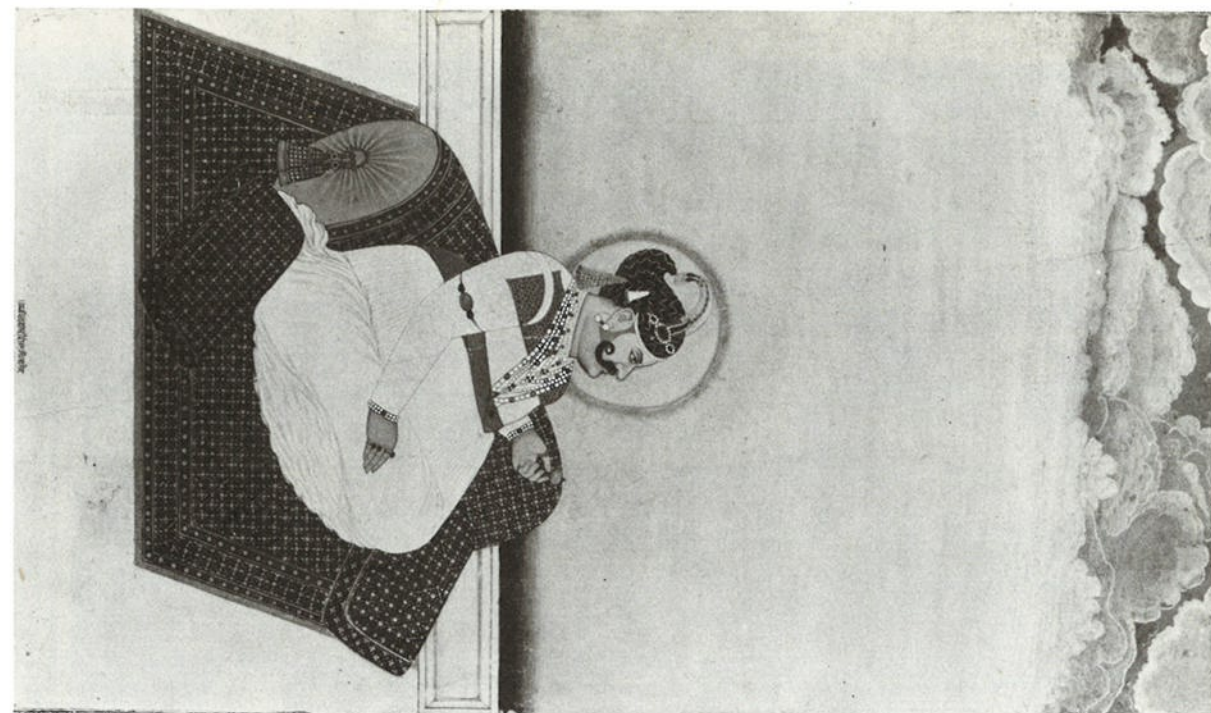
- 731 A PORTRAIT OF MADHO SINGH I (?) OF JAIPUR (1751-1768) ON A TERRACE, BY RAMJI. He kneels on a mat scattered with cushions and is holding a flower; a halo encircles his head; he wears a gilt black turban decorated with an aigrette, and emerald and pearl necklaces; *inscribed below 'sabe banai Ramji chatera' in Hindi characters, on an album page with silver and gilt leaves on dark blue and green grounds, six lines of nasta'liq calligraphy on the verso on a gold and silver floral ground*
(miniature 277×162 mm., calligraphy 122×75 mm.) [Jaipur, c. 1780]

[SEE PLATE 13]

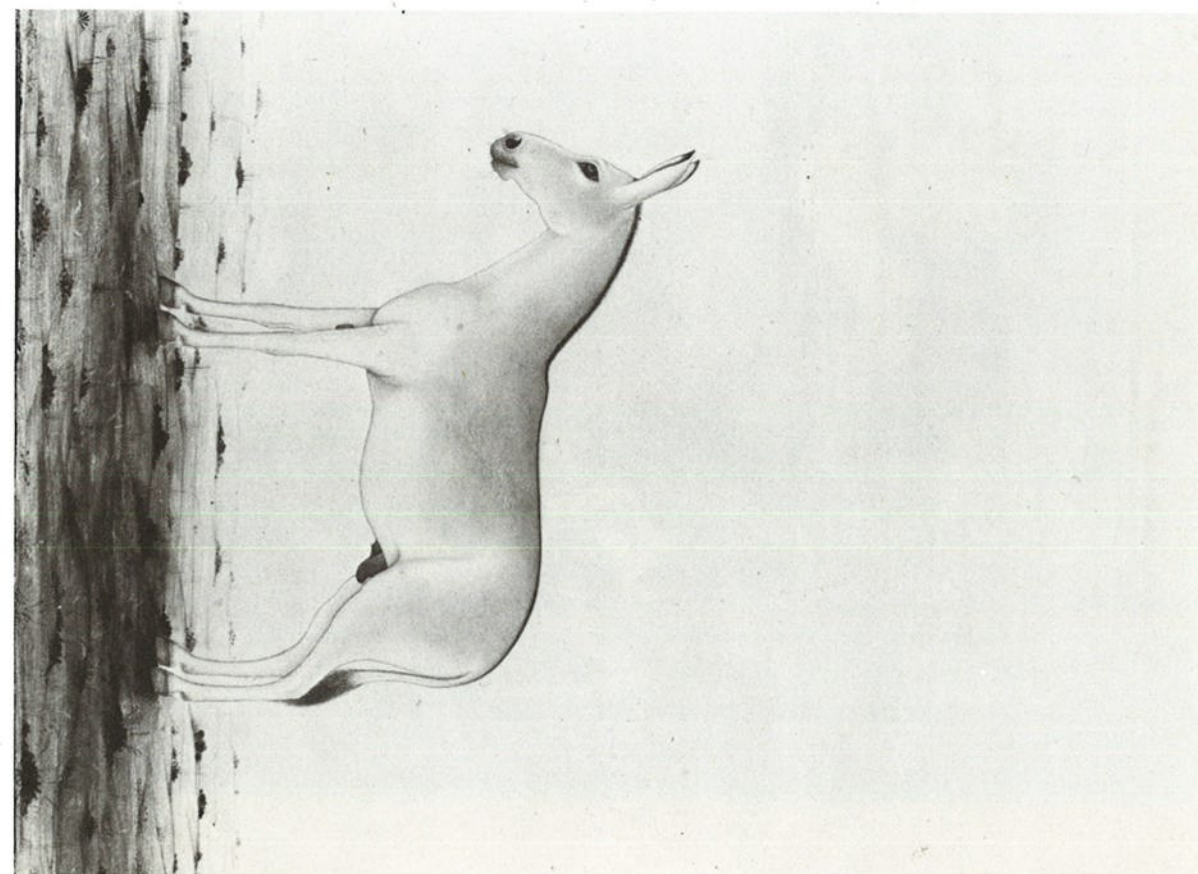
- 732 A YOUNG ASS STANDING IN A FIELD FACING LEFT, pale brown with white underside and dappled left foreleg; he stands on a small dark brown mound with scattered blades of grass, the pale blue sky is slightly streaked, *on an album page with a border of silver and gilt leaves on a dark blue ground, four lines of nasta'liq calligraphy on the verso by Muhammad 'Ali on a silver and gold floral ground*
(miniature 230×170 mm., calligraphy 230×116 mm.) [Lucknow, c. 1770]

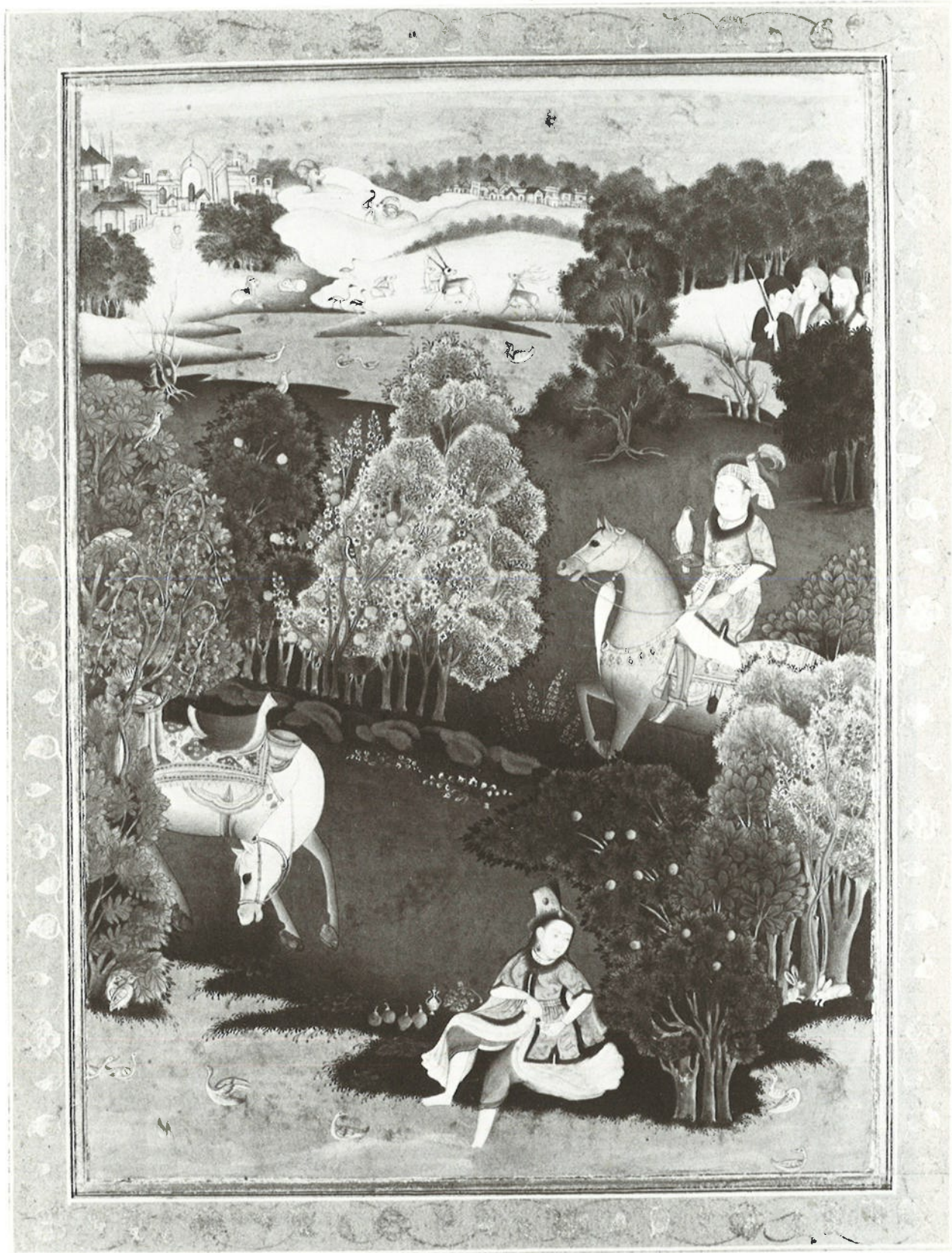
[SEE PLATE 13]

LOT 731 (reduced)



LOT 732 (reduced)





Wednesday, 27th November 1974

A LUCKNOW ALBUM

- 733 KHUSRAW SPIES SHIRIN BATHING HER FEET IN A POOL IN A GLADE; her horse is near by; ducks play in the water and rabbits nestle by tree trunks on the bank; Khusraw is mounted and attended by four falconers; another pool, buildings and animals are seen in the distance, *on an album page with borders of silver and gilt leaves on a pink ground and animals in gold, four lines of nasta'liq calligraphy on the verso with illumination in colours and gold*
 (miniature 193 × 136 mm., calligraphy 181 × 110 mm.) [Oudh, style of Mir Kalan Khan, c. 1760]

[SEE PLATE 14]

Wednesday, 27th November 1974

A LUCKNOW ALBUM

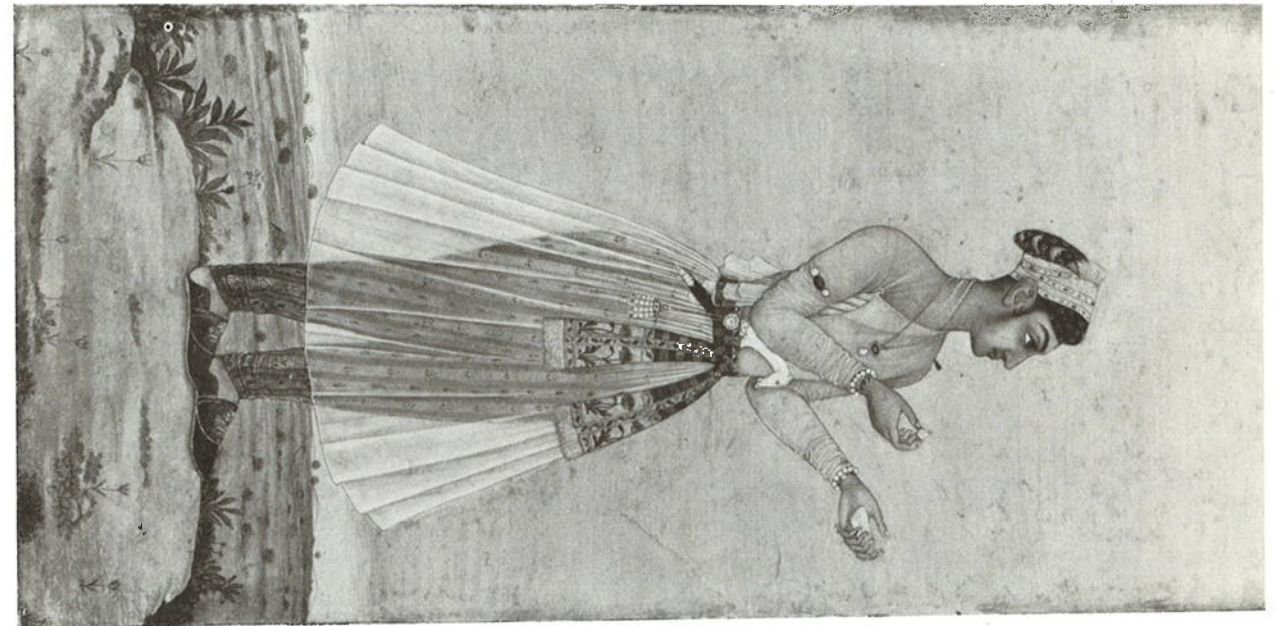
- 734 A PORTRAIT OF A PRINCE STANDING IN A LANDSCAPE. He holds a gilt seed pod and stands on a flowery mound with red tulips in the foreground; he is dressed in a white transparent *jama* over striped flowered trousers and mauve slippers; a dagger with the handle in the shape of a white stallion's head is tucked into his embroidered sash, blue sky and fields in the background, on an album leaf with inner and outer borders of gilt and silver leaves on a dark blue ground (181×87 mm.) [Lucknow, style of Mihr Chand, c. 1770]

[SEE PLATE 15]

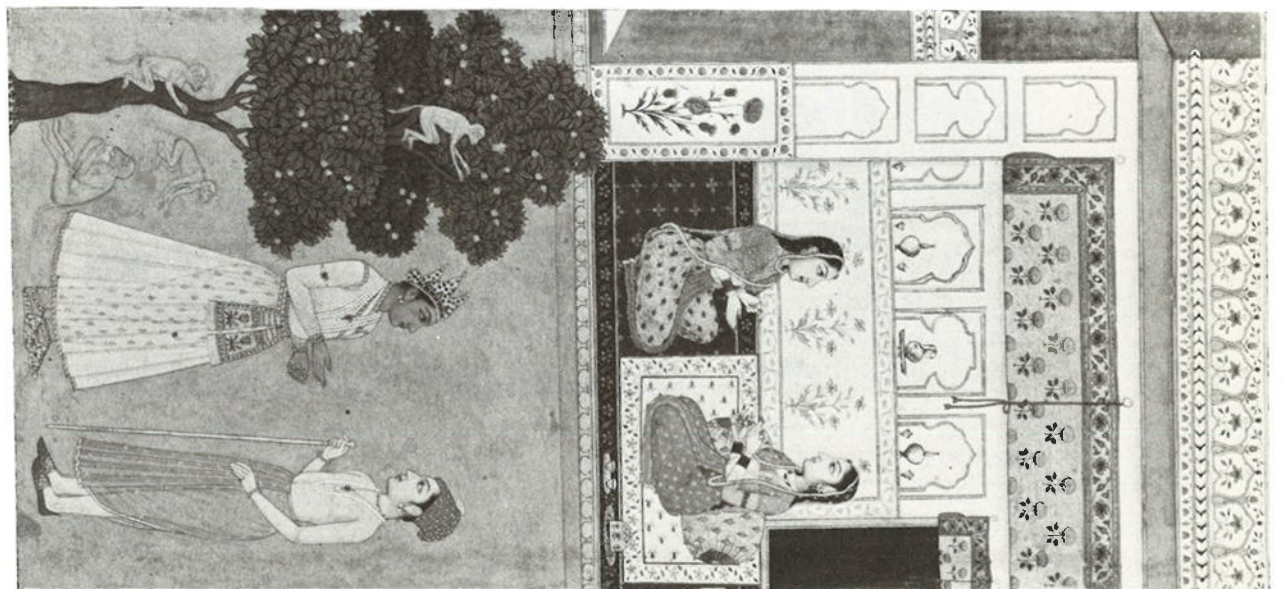
- 735 KRISHNA ARRIVING TO VISIT RADHA. He is greeted by an attendant carrying a stick in the grounds of a pavilion where Radha sits with a companion; the walls of the pavilion are painted with flowers; blue bottles stand in alcoves; in the foreground monkeys play and climb a fruit tree, on an album page with a border of silver and gilt leaves on a dark blue ground, blank panel on the verso (184×85 mm.) [Mughal, mid-18th century]

[SEE PLATE 15]

LOT 734 (reduced)



LOT 735 (reduced)





Wednesday, 27th November 1974

A LUCKNOW ALBUM

- 736 A HEAD-AND-SHOULDERS PORTRAIT OF A GIRL HOLDING A TAMBURA AT A WINDOW. She sits facing left, resplendent in an orange and yellow turban and robe; the *tambura* is coloured in two tones of blue and mauve; the patterned window is surrounded by a pink wall, on an album page with two borders of silver and gilt leaves on a dark blue ground, calligraphy on the verso in six lines of *nasta'liq* script, on a silver and gold floral ground
(miniature 182×125 mm., calligraphy 190×120 mm.) [Lucknow, c. 1780]

[SEE PLATE 16]

Wednesday, 27th November 1974

A LUCKNOW ALBUM

- 737 TWO BHILS HUNTING A BUCK AT NIGHT. The first tribesman runs forward carrying a blazing torch which dazzles the prey as the second tribesman releases an arrow from his bow; the tribe's encampment is seen in the background, on an album page with two borders of silver and gilt leaves on a dark blue ground, four lines of nasta'liq calligraphy on the verso by Muhammad Husayn with illumination in colours and gold
(miniature 145×86 mm., calligraphy 177×98 mm.) [Oudh, c. 1770]

[SEE PLATE 17]

- 738 A PORTRAIT OF MULLA SHAH HOLDING AN APPLE. He stands in a field facing left wearing a plain white turban and jama over striped pantaloons, a brown cloak with a gilt floral trimming is draped over his left shoulder and his pink sash is tied in a loose knot; red poppies grow in the foreground, on an album page with two borders of silver and gilt leaves on a dark blue ground, four lines of nasta'liq calligraphy on reverse by Muhammad 'Ali, dated 1194 A.H./A.D. 1780, on a gold ground
(miniature 197×105 mm., calligraphy 175×101 mm.) [Lucknow, style of Mihr Chand, c. 1770]

** Mulla Shah was a Muslim scholar at the Court of Shah Jahan. He died in Kashmir about 1660.

[SEE PLATE 17]

LOT 737 (reduced)

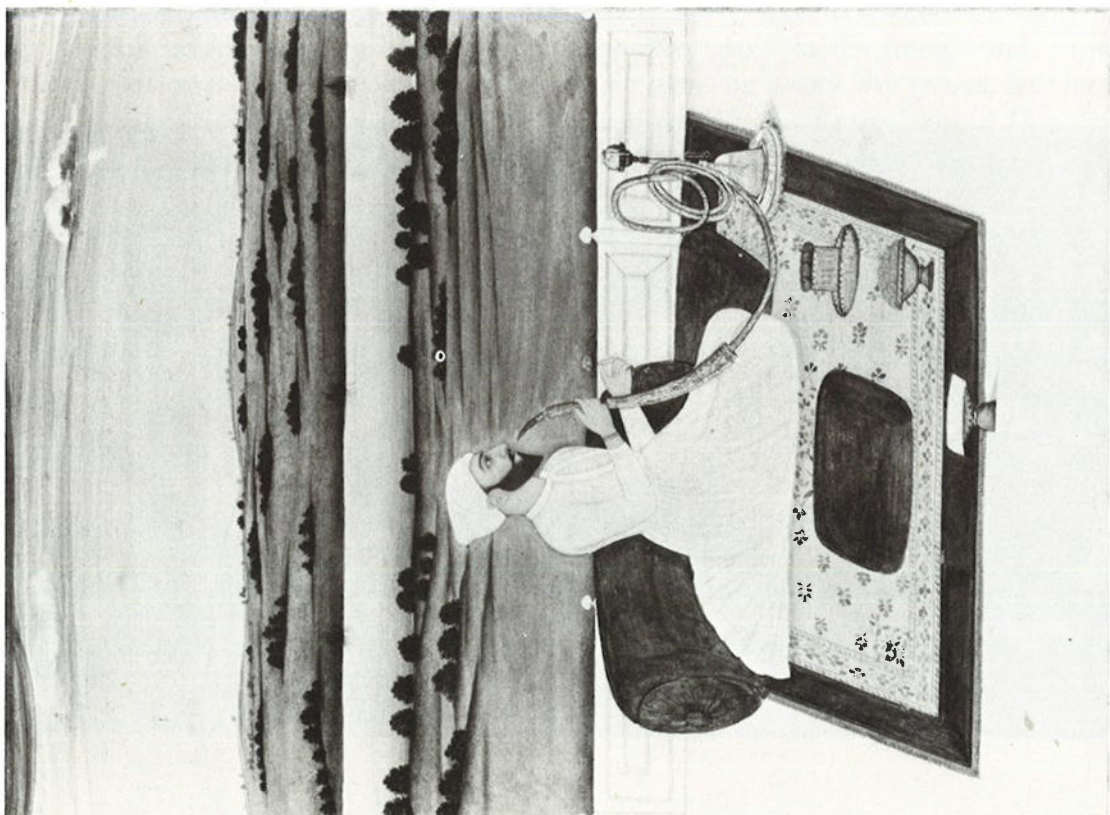


LOT 738 (reduced)





LOT 739 (reduced)



LOT 740 (reduced)

Wednesday, 27th November 1974

A LUCKNOW ALBUM

- 739 TWO MAIDENS BY A POOL IN A LANDSCAPE. The younger girl sits on a gilt bed against a red bolster with her arms stretched above her head; her companion approaches from the left holding a small gold cup and a narrow-necked blue bottle, *on an album page with two borders of silver and gilt leaves on a dark blue ground, four lines of nasta'liq calligraphy on the verso by Muhammad 'Ali dated 1196 A.H./A.D. 1781-2, on a gold and silver floral ground*
(miniature 210×148 mm., calligraphy 213×120 mm.) [Lucknow, c. 1780]

[SEE PLATE 18]

- 740 A PORTRAIT OF A NAWAB SMOKING A HOOKAH ON A TERRACE. He kneels, holding a flower, on a mat against a red bolster with a cushion, vessel and dishes of fruit before him; he is dressed in a plain white *jama* and turban; in the background runs a river with trees growing in the fields on either side, *on an album page with a border of silver and gilt leaves on a dark blue ground, calligraphy on the verso in four lines of nasta'liq script by Muhammad 'Ali dated 1195 A.H./A.D. 1781 on a silver and gold floral ground*
(miniature 175×127 mm., calligraphy 215×110 mm.) [Lucknow, style of Mihr Chand, c. 1770]

[SEE PLATE 18]

A LUCKNOW ALBUM

- 741 A GIRL PLAYING WITH A FIREWORK AT NIGHT. She stands facing left wearing a transparent skirt over gilt flowered pantaloons and orange slippers, an orange transparent shawl covers her hair and falls in folds over her shoulders, on an album leaf with an inner border of gilt leaves on a pink ground with two outer borders of gilt and silver leaves on a dark blue ground, four lines of calligraphy on the verso by Hafiz Narullah, on a yellow ground
(miniature 149×96 mm., calligraphy 217×117 mm.) [Mughal, mid-18th century]
- 742 A PORTRAIT OF A RULER IN A LANDSCAPE. He stands facing right with a halo about his head, wearing a yellow jama and turban decorated with a sarpech; he rests his right hand on his sword and holds a shield and another sword on his left side; trees and fields below a blue sky in the background, on an album page with two borders of silver and gilt leaves on a dark blue ground, four lines of nasta'liq calligraphy on the verso by 'Abd al-Rashid, on a gold and silver floral ground
(miniature 149×78 mm., calligraphy 211×99 mm.) [Lucknow, style of Mihr Chand, c. 1770]
- 743 A PORTRAIT OF A MAIDEN HOLDING A NARCISSUS. She stands facing right on a lawn against a green background, wearing a transparent skirt over grey pantaloons; a pearl ornament adorns her forehead and a transparent mauve veil falls over her head and shoulders, on an album page with an inner border of gilt leaves on a pink ground and two outer borders of silver and gilt leaves, four lines of calligraphy on the verso by Hafiz Nurullah on a gold and silver floral ground
(miniature 162×101 mm., calligraphy 217×116 mm.) [Mughal, mid-18th century]
- 744 A PORTRAIT OF A MUSLIM RULER HOLDING A PEARL ROSARY ON A FLORAL PATTERNED TERRACE. He sits facing right with a bolster and cushions scattered around him, and is wearing a plain jama and decorated turban; flowers and a blue sky are seen beyond the low patterned wall of the terrace, on an album page with two borders of silver and gilt leaves and flowers on a pink ground with a broad gilt-sprinkled border on a green ground. Sixteen lines of nasta'liq calligraphy on the verso on a gilt-sprinkled ground
(miniature 182×111 mm., calligraphy 140×89 mm.) [Lucknow, c. 1780]

A LUCKNOW ALBUM

- 745 A PORTRAIT OF A YOUNG GIRL HOLDING A SMALL SPRAY OF ORANGE FLOWERS. She wears a white transparent veil and robe over gilt pantaloons embroidered with orange flowers, and orange slippers; she is adorned with necklaces and bracelets of pearls and jewels and stands facing right against a green background, on an album page with a border of silver and gilt leaves on a pink ground, four lines of nasta'liq calligraphy on the verso by Muhammad 'Ali dated 1195 A.H./A.D. 1781, on a gold and silver floral ground
(miniature 149×81 mm., calligraphy 227×115 mm.) [Mughal, 18th century]
- 746 A PORTRAIT OF A RULER STANDING IN A LANDSCAPE HOLDING A FLOWER. He stands facing right resting his hand on his sword; he wears a plain jama with his dagger tucked into a gilt flower-embroidered sash; his turban is decorated with an aigrette and precious stones; fields and a blue sky are seen in the distance, on an album page with two borders of silver and gilt leaves on a dark blue ground, four lines of calligraphy on the verso by Muhammad 'Ali, dated 1195 A.H./A.D. 1780-1, on a gold and silver floral ground
(miniature 176×114 mm., calligraphy 200×100 mm.) [Lucknow, style of Mihr Chand, c. 1770]
- 747 A PORTRAIT OF NAWAB 'ABDULLAH KHAN ON A WHITE TERRACE. He kneels facing left against a red bolster with his sword, black shield, dagger and a gilt bowl of fruit before him; he wears a plain white jama and turban and holds a green fly-whisk, the portrait identified beneath in Persian as Nawab 'Abdullah Khan Shah Jahan-puri (i.e. of Delhi), on an album page with two borders of silver and gilt leaves on a brown ground, four lines of nasta'liq calligraphy on the verso by Muhammad 'Ali, dated 1196 A.H./A.D. 1781-2 on a gold and silver flowered ground
(miniature 212×146 mm., calligraphy 212×108 mm.) [Lucknow, c. 1770]
- 748 A PORTRAIT OF A MUGHAL OFFICER STANDING IN A LANDSCAPE, facing right; he wears a white flowered jama and turban, and an embroidered flowered gilt sash; in his left hand he holds his red sword and black shield; a dagger is tucked into his sash, flowers grow in the foreground with trees and hills in the distance, on an album page with a border of silver and gilt leaves on a dark blue ground, sixteenth-century Persian calligraphy on the verso by Shah Muhammad al-Mashhadi, six lines of nasta'liq script on a gold patterned ground with illumination in colours and gold
(miniature 135×70 mm., calligraphy 197×122 mm.) [Lucknow, style of Mihr Chand, c. 1770]

Wednesday, 27th November 1974

A LUCKNOW ALBUM

- 749 PORTRAIT OF A LEARNED MUGHAL COURTIER. He is kneeling on a richly coloured carpet with the pages of an unbound book spread out before him; he has a full black beard and moustache and is dressed in a simple white turban and plain yellow *jama*; a black thumb-ring adorns his right hand; a dagger hangs with a tassel from his sash; irises and other flowers grow in the green grass in the background; *an eighteenth-century attribution to the artist Miskin inscribed in white below; on an album leaf with inner and outer borders of gilt and silver leaves on a dark blue ground surrounding a broad floral border, calligraphy on the verso by 'Ali Riza al-Katib on a gold patterned ground, illumination in blue and gold* (miniature 135 × 87 mm., calligraphy 144 × 72 mm.) [Mughal, c. 1610]

** The sitter is possibly Muhammad Husayn Kashmiri, a celebrated scribe at the court of Jahangir.

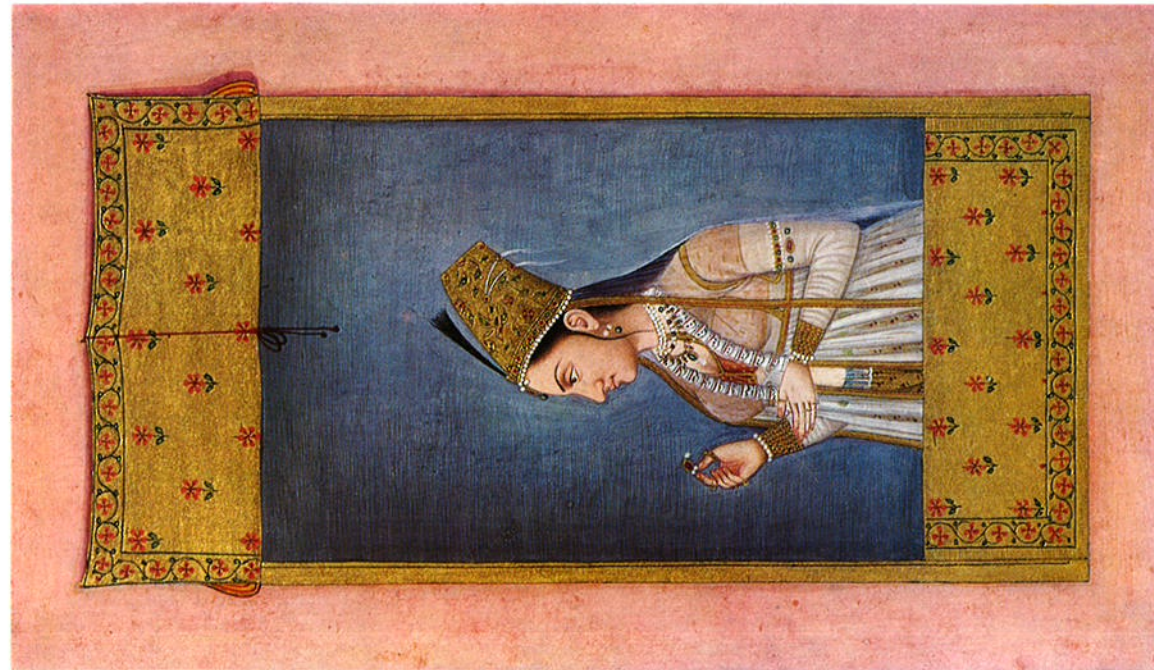
[SEE COLOUR PLATE B]



LOT 749

Wednesday, 27th November 1974

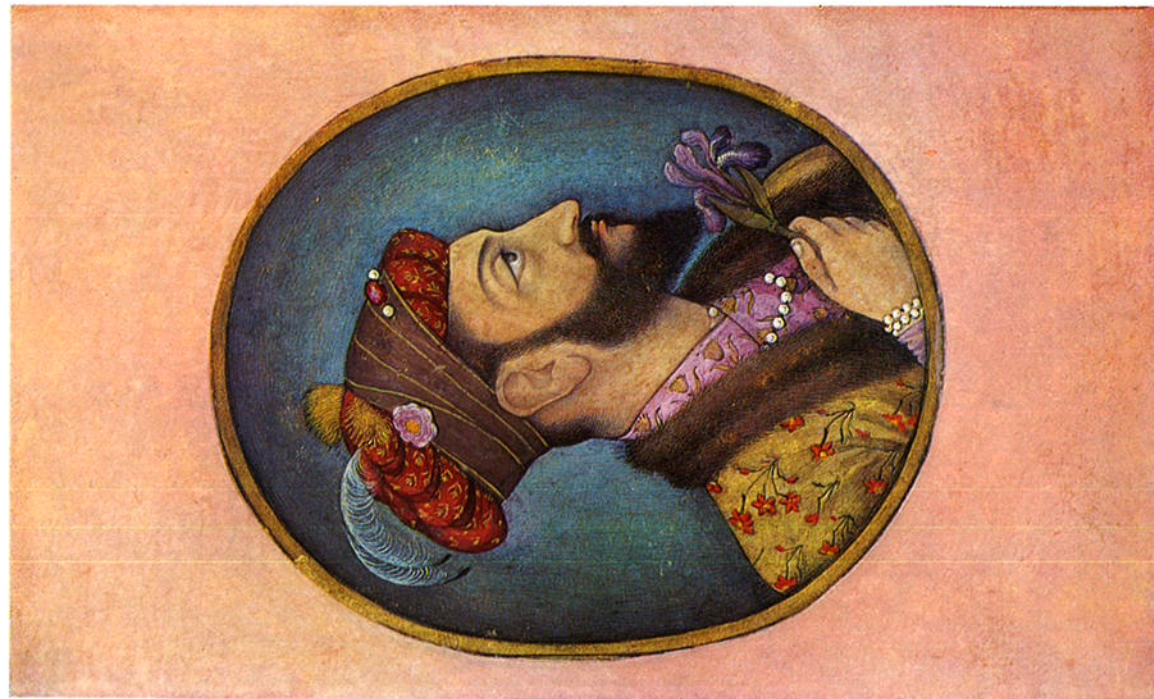
A LUCKNOW ALBUM



LOT 750 (reduced)

- 750 A PORTRAIT OF A PRINCESS SEEN AT A WINDOW HOLDING A JEWEL. She faces left and is dressed in a transparent robe over a flowered skirt. She is richly bejewelled and wears a tall gold flowered hat with a black aigrette and a transparent veil falling over her shoulders; the window blind above her and the hanging draped over the sill are decorated with flowers on a gold ground, on an album leaf with a border of silver and gilt leaves on a dark blue ground, four lines of nasta'liq calligraphy by Hafiz Nurullah on the verso on a gold and silver ground (miniature 175×104 mm., calligraphy 185×85 mm.) [Lucknow, c. 1770]

[SEE COLOUR PLATE C]



LOT 751 (reduced)

- 751 AN OVAL HEAD-AND-SHOULDERS PORTRAIT OF THE EMPEROR AURANGZEB HOLDING AN IRIS. He is seen facing right against a grey background; he wears an embroidered coat with a fur collar over a mauve jama and is decorated with necklaces and bracelets of pearls; his red turban is enriched with two pearls and a ruby with three aigrettes and a flower, on an album page with an inner gold oval surrounded by a broad pink border, calligraphy on the verso of six lines of cursive nasta'liq script on a gold and silver floral ground (miniature 87×69 mm., calligraphy 162×141 mm.) [Mughal, c. 1670]

** For another portrait of Aurangzeb in his early years see Stuart C. Welch, *The Art of Mughal India*, New York 1963, pl. 59.

[SEE COLOUR PLATE C]

Wednesday, 27th November 1974

A LUCKNOW ALBUM

- 752 A PORTRAIT OF A RULER STANDING IN A LANDSCAPE HOLDING A JEWELLED SARPECH. He faces right and rests his right hand on his sword; he is wearing a gilt decorated turban and a yellow *jama* with a mauve and gilt sash embroidered with flowers; strings of pearls are at his neck and his green jewelled dagger is tucked into his sash; he stands on a river bank with flowers growing in the foreground and fields and hills in the distance, *slight repairs at foot, on an album page with a border of gilt and silver leaves on a dark blue ground, four lines of calligraphy on the verso with illumination in colours and gold on a green ground* (miniature 152×84 mm., calligraphy 146×71 mm.) [Lucknow, style of *Mihr Chand*, c. 1770]

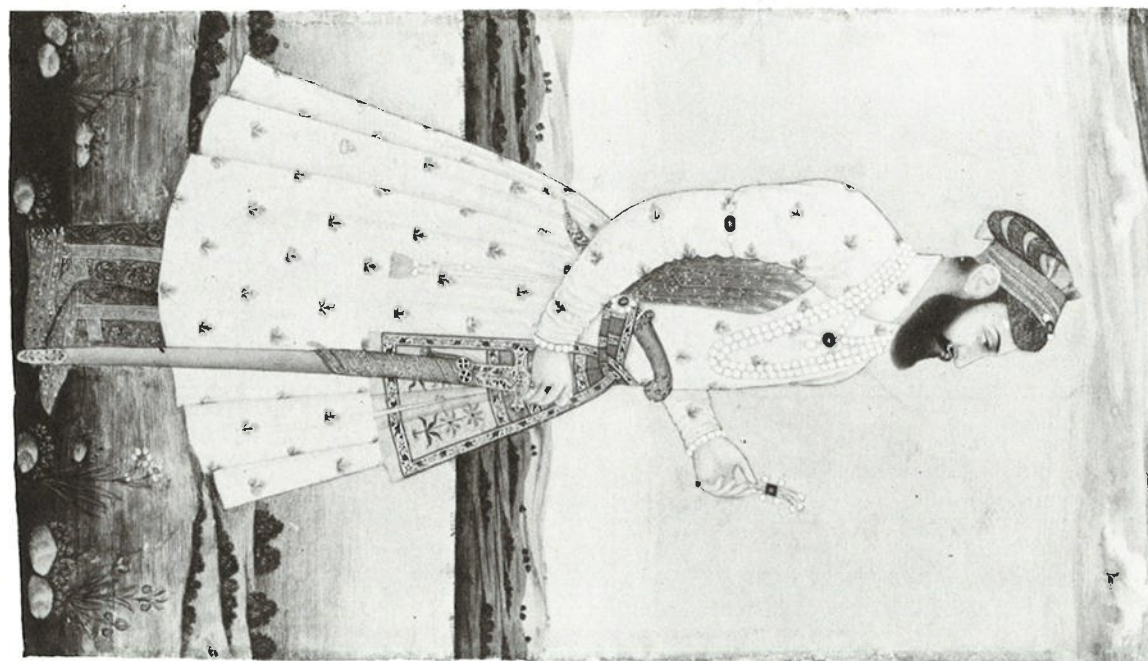
** The subject is probably intended to be Bahadur Shah (1707-1712). Cf. I. Stchoukine, *La peinture indienne*, Paris 1929, pl. 65.

[SEE PLATE 19]

- 753 A PRINCE EXAMINING A HAWK BROUGHT BY ONE OF HIS FALCONERS. His hand is protected by a gilt gauntlet as the bird perches on it; he is seated on a terrace in a walled courtyard; an attendant stands behind him holding a *morchal* and four other falconers holding hawks await the prince's inspection; the scene is watched by a crowd of attendants some of whom hold guns and a quiver of arrows, on an album page with inner and outer borders of gilt and silver flowers on a pink ground and a broad gilt sprinkled border on a dark blue ground, six lines of *nasta'liq* calligraphy on the verso on a patterned ground (miniature 139×81 mm., calligraphy 122×72 mm.) [Mughal, c. 1610-20]

[SEE PLATE 19]

LOT 752 (reduced)



LOT 753 (reduced)





LOT 754 (reduced)



LOT 755 (reduced)

Wednesday, 27th November 1974

A LUCKNOW ALBUM

- 754 A MAIDEN WITH TWO COMPANIONS WORSHIPPING AT NIGHT. The girl dressed in a mauve robe kneels as she presents lotus blossoms to a shrine to Shiva under a tree on the bank of a shallow pool; the two companions, one of whom is a female ascetic, sit behind wrapped in orange and yellow mantles, a brown hillock with a lifeless tree in the background, on an album page with an inner border of silver and gilt leaves on a brown ground, four lines of nasta'liq script on the verso on a silver and gold floral ground by Muhammad 'Ali, dated 1196 A.H./A.D. 1781-2

(miniature 164 × 111 mm., calligraphy 205 × 105 mm.) [Lucknow, c. 1760]

[SEE PLATE 20]

- 755 A PORTRAIT OF NAWAB FIDAI KHAN BAHADUR IN A STONY LANDSCAPE. He is standing facing right, an old man, his face deeply lined; he wears a flowered jama tied with a sash embroidered with flowers and a turban decorated with an aigrette; his sword and black shield rest on his left side, the portrait is identified in Persian 'Nawab Fidai Khan Bahadur brother of Khan Jahan Bahadur'; on an album leaf with two borders of silver and gilt leaves on a dark blue ground, four lines of nasta'liq calligraphy on the verso by Muhammad 'Ali dated 1195 A.H./A.D. 1780-1, on a gold and floral brown ground

(miniature 211 × 136 mm., calligraphy 218 × 119 mm.) [Lucknow, style of Mihr Chand, c. 1770]

** Nawab Fidai Khan, otherwise known as 'Azim Khan Koka, was governor of Bengal in 1676. He died in 1678.

[SEE PLATE 20]

Wednesday, 27th November 1974

A LUCKNOW ALBUM

- 756 A HALF-LENGTH PORTRAIT OF A GIRL against an oval grey background within a flowered surround. She is wearing a green skirt embroidered with orange leaves, and has a pearl ornament on her forehead and a pearl necklace; a transparent gilt shawl covers her black hair and falls over her shoulders, *on an album page with two borders of silver and gilt leaves on a dark blue ground, four lines of calligraphy on the verso by Muhammad Ali, dated 1196 A.H./A.D. 1781-2, on a gold and silver floral ground*
(miniature 93×70 mm., calligraphy 205×111 mm.) [Oudh, c. 1780]

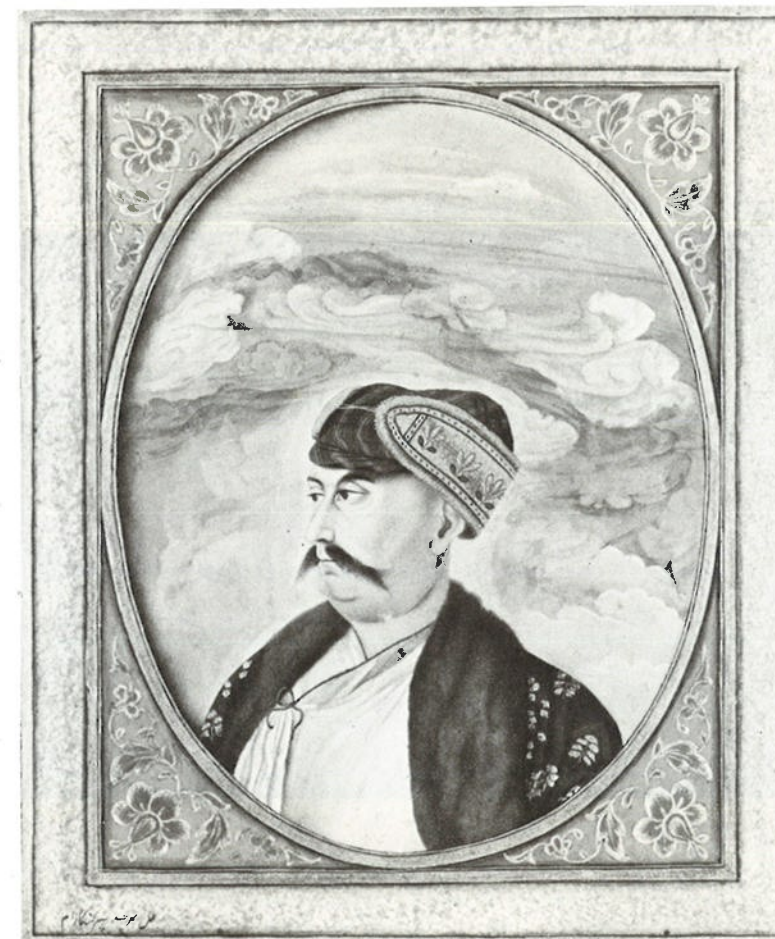
[SEE PLATE 21]

- 757 A HEAD-AND-SHOULDERS PORTRAIT OF NAWAB SHUJA' UD-DAULA (1731-1775), BY MIHR CHAND. He faces left and is wearing a fur-collared green coat over a loosely-tied jama; his turban is green and gold and is decorated with flowers; background of a cloudy sky, SIGNED BY MIHR CHAND SON OF GUNGA RAM, *on an album page with an oval gilt border surrounded by a border of flowers on a green ground, two lines of nasta'liq calligraphy on the verso on a floral gold ground*
(miniature 99×77 mm., calligraphy 149×71 mm.) [Lucknow, c. 1780]

[SEE PLATE 21]



LOT 756



LOT 757



LOT 758 (reduced)



LOT 759 (reduced)

Wednesday, 27th November 1974

A LUCKNOW ALBUM

758. ABDULLAH KHAN UZBEK WALKING UP A HILL. He climbs a rocky hillside bareheaded, holding his turban in his right hand; his yellow *jama* is drawn up to his waist so that he can carry his sword, bow and quiver of arrows more easily; flowers and grass grow between the rocks, *inscriptions beneath his feet identify Abdullah Khan Uzbek and attribute the portrait to the artist Muhsin; much of the miniature was repainted in the 18th century, when the gold inscription at the top 'Shah Jahani' was also added, indicating that the portrait is of the Shah Jahan period; on an album page with two borders of silver and gilt leaves on green and dark blue grounds, four lines of nasta'liq calligraphy on the verso by Muhammad Amin Mashhadi on a gold and coloured floral ground*
(miniature 117×72 mm., calligraphy 177×96 mm.) [Mughal, c. 1640-50]

[SEE PLATE 22]

- 759 A ROSE ON A GOLD GROUND; three flowers are in full bloom, four still in bud, the tallest flower's petals are opened to reveal a cushion of stamens, *on an album page with a border of silver and gilt flowers on a pink ground, two lines of nasta'liq calligraphy on reverse on a gold floral ground*
(miniature 194×113 mm., calligraphy 152×72 mm.) [Mughal, 18th century]

[SEE PLATE 22]

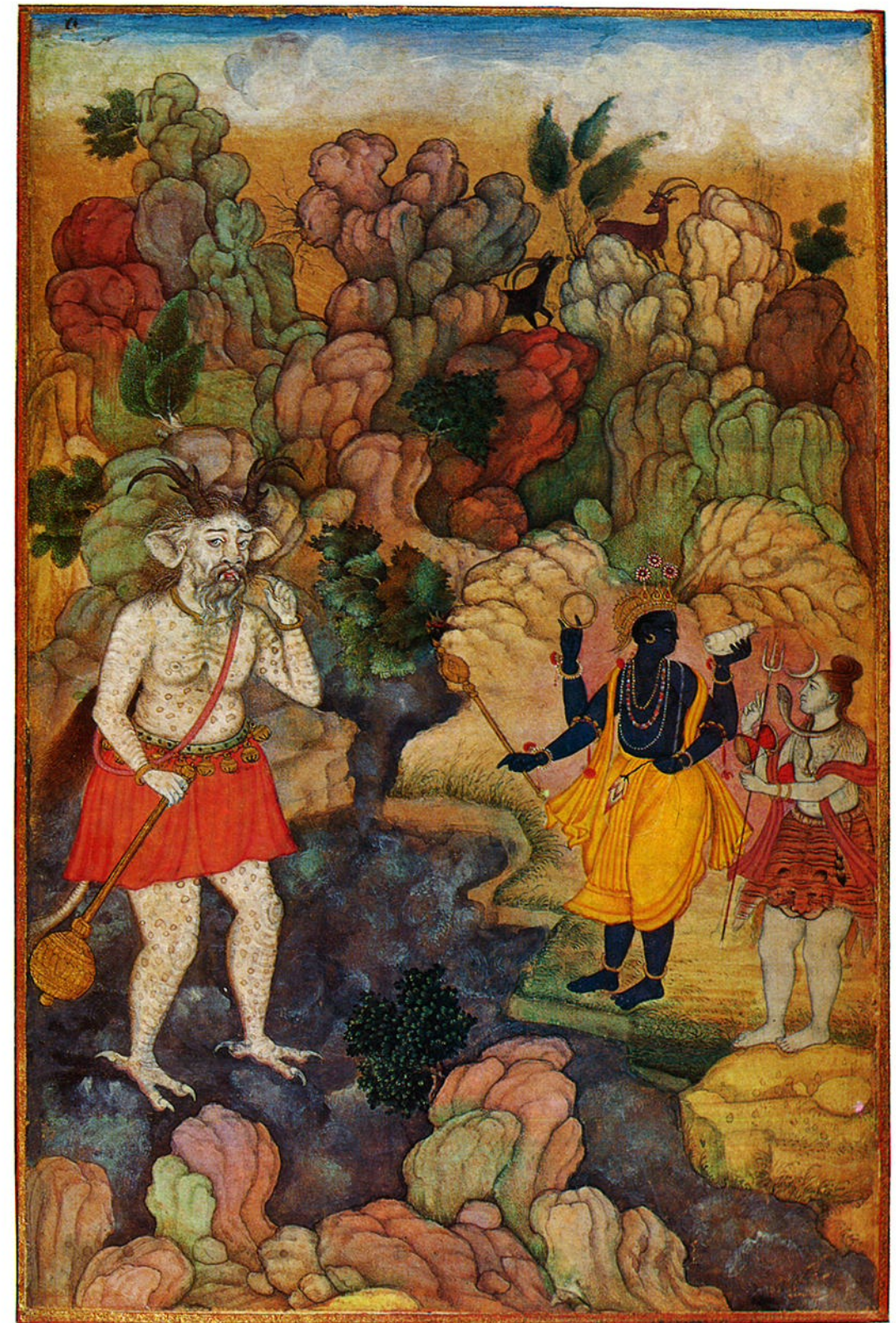
Wednesday, 27th November 1974

A LUCKNOW ALBUM

- 760 VISHNU AND SHIVA STANDING BY A TORRENT FROM WHICH APPEARS A MONSTER DEMON. Vishnu, resplendent in a yellow *dhoti*, stands on the bank of the torrent; Shiva is draped in a tiger skin; the horned demon emerges from the swirling waters holding a gold mace and wearing bells on his belt; trees and bushes grow out of the rocks; in the distance there are two mountain goats on the top of a hill, the miniature is in good condition except for a few splits and creases in the painted surface which have been skilfully repaired; on an album leaf with inner and outer borders of gilt and silver leaves on a pink ground surrounding a broad floral border, four couplets of *nasta'liq* calligraphy by Muhammad Sa'id al-Kashmiri on a gold ground on the verso (miniature 197×130 mm., calligraphy 164×94 mm.) [Mughal, Akbar period, c. 1600]

** Probably an illustration to a work relating the exploits of Vishnu, perhaps the *Harivamsa* or *Razmnāma*.

[SEE COLOUR PLATE D]





LOT 761

Wednesday, 27th November 1974

A LUCKNOW ALBUM

- 761 THE VIRGIN WITH THE DISCIPLES IN AN UPPER ROOM AT PENTECOST. The Virgin, a black halo about her head, is draped in a green mantle and seated on a gold throne; the eleven disciples surround her in adoration as the Holy Ghost descends in the form of a dove; the throne stands inside an alcove flanked by decorative columns, on the top of which are two naked reclining figures of youths; behind the throne are putti bearing trumpets, *on an album page with inner and outer pink borders surrounding a broad border of animals and sprays of flowers on a dark blue ground, two lines of nasta'liq calligraphy on the verso on a gold floral ground*
(miniature 200×126 mm., calligraphy 154×80 mm.) [Mughal, Akbar period, c. 1605]

**
* Probably derived from a Flemish print.

[SEE COLOUR PLATE E]

Wednesday, 27th November 1974

A LUCKNOW ALBUM

- 762 A YOUNG GIRL FRIGHTENED BY A STORM is comforted by an older lady who runs out to welcome her in from a terrace, gold lightning in the dark sky on the right, a building on the left, flowering trees beyond, *two borders of gold and silver flowers on blue, two lines of nasta'liq calligraphy on the verso*
(miniature 199×131 mm., calligraphy 81×153 mm.) [Lucknow, c. 1760-70]

[SEE PLATE 23]

- 763 A PRINCE AND HIS MISTRESS WATCHING AN APPROACHING STORM. They stand on a terrace by a bed; the prince comforts his mistress in his arms as a flash of lightning shatters the dark sky; on the bed lie a lotus blossom and a garland, *on an album page with two borders of silver and gilt leaves on a dark blue grounds, four lines of nasta'liq calligraphy on the verso by Muhammad 'Ali dated 1195 A.H./A.D. 1781, on a floral gold and silver ground*
(miniature 184×115 mm., calligraphy 186×96 mm.) [Mughal, mid-18th century]

[SEE PLATE 23]

101 762 (reduced)



101 763 (reduced)



A LUCKNOW ALBUM

- 764 NAWAB INTIZAM UD-DAULA KHANE KHANAN (d. 1759) ON A WHITE TERRACE. He kneels against a bolster and two cushions on a mat with a book, gilt vases and a *morchal* before him; he is dressed in a white *jama* and holds a jewel and flower, and a garland across his knee, *the portrait is identified beneath in Persian as Nawab Antizam ud-Daula Khane Khanan, son of Nawab 'Itamad ud-Daula Qamr ud-Din Khan, on an album page with two borders of gilt and silver leaves on a dark blue ground, four lines of nasta'liq calligraphy on the verso by Muhammad 'Ali, dated 1198 A.H./A.D. 1783, on a gold and silver floral ground*
(miniature 190×136 mm., calligraphy 150×74 mm.) [Lucknow, c. 1770]

- 765 A PORTRAIT OF THE EMPEROR JAHANGIR at a window with a halo about his head. He rests his hand on the window sill and is wearing a plain *jama* and turban; a necklace is his only jewellery, *drawing on an album page with two borders of gilt leaves on a dark blue ground, four lines of nasta'liq calligraphy on the verso by Hafiz Nurullah, on a gold and silver floral ground*
(miniature 36×31 mm., calligraphy 260×140 mm.) [Mughal, 17th century]

- 766 A PORTRAIT OF MIR BADR UD-DIN KHAN IN A LANDSCAPE. He stands facing right and is wearing a plain white *jama* tied with an embroidered floral sash, and gilt floral slippers; he leans his hand on his sword; another sword hangs from his left side, *the portrait is identified beneath in Persian as Mir Badr ud-Din Khan Zafer Jang, elder son of Nawab Itamed ud-Daula Qamr ud-Din Khan (who died in 1748), four lines of nasta'liq calligraphy on the verso by Muhammad 'Ali dated 1199 A.H./A.D. 1784, gold and silver floral ground*
(miniature 213×125 mm., calligraphy 221×115 mm.) [Lucknow, c. 1780]

A LUCKNOW ALBUM

- 767 MAHARAJA RAM SINGH OF NARWAR ON A TERRACE HOLDING FLOWERS. He kneels facing right, resting against a mauve bolster on a white carpet decorated with orange flowers; gilt vases are arranged before him; he wears a white *jama* and orange turban decorated with jewels, fields in the distance, *identified beneath in Persian as Maharaja Ram Singh, on an album page with a border of silver and gilt flowers on a dark blue ground, four lines of nasta'liq calligraphy on the verso by Hafiz Narullah, on a silver and gold floral ground*
(miniature 154×107 mm., calligraphy 218×104 mm.) [Lucknow, style of Mihr Chand, c. 1770]

- 768 AN OLD RULER ON A PATTERNED TERRACE READING A LETTER. He kneels on gilt flowered cushions against a gilt flowered bolster on a mat, and holds his rosary bag, while a book, another rosary bag and a lotus blossom lie in front of him; he is wearing a white *jama* and a turban decorated with a pink *sarpech*, flowers behind the terrace, blue sky, *on an album leaf with a border of silver and gilt leaves on a dark blue ground, four lines of dark blue nasta'liq calligraphy on the verso by Muhammad 'Ali, dated 1193 A.H./A.D. 1779, on a gold and silver floral ground*
(miniature 198×121 mm., calligraphy 158×98 mm.) [Lucknow, c. 1770]

- 769 RED MOROCCO BINDING, with medallions, cornerpieces and a border of panels containing floral ornament impressed in gold; red morocco doublures with medallions of gold on blue ground, leather case, *from MS. 6730.*
(415×290 mm.) [Lucknow, c. 1785]



LOT 770 (reduced)

Wednesday, 27th November 1974

770 TWO ALBUMS CONTAINING SEVENTY-TWO TANJORE COLOURED DRAWINGS. A VERY DECORATIVE SERIES OF DOUBLE PORTRAITS of Indian men and women, including a sepoy, boxers, a Mahratta chief, a basket-maker, etc., in rural landscapes, *each with an inscription in English on the verso in a nineteenth-century hand, also an incomplete sketch of a Hindu festival, white borders, on stout card, in two albums, contemporary half russia gilt, from the collection of Thomas Edwards, of Halifax, Yorkshire, of the famous family of book-sellers (his sale, 15 May 1828, lot 744), MS. 3755*

(391×315 mm.) [Tanjore, c. 1810]

** Cf. M. Archer, *Company Drawings in the India Office Library*, 1972, pp. 21-36, and M. & W. G. Archer, *Indian Painting for the British 1770-1880*, Oxford 1955, pl. 18.

[SEE PLATE 24]

- 771 TANJORE PAINTINGS. Thirteen portraits of officers, traders and servants with their wives including a scribe, a grass-cutter, musicians, and a bracelet dealer, borders trimmed, each painting laid down on a card, one defective, Middle Hill boards, MSS. 15918, 16100 and 18303

(337×234 mm. and smaller) [Tanjore, late 18th and early 19th century]

** Cf. Mildred Archer, *Company Drawings in the India Office Library*, 1972, pl. 4.

- 772 THE STATE CARRIAGE OF THE RAJA OF TANJORE drawn on four large red wheels by three pairs of elephants; the Raja is seated in a red chair surrounded by attendants under a coloured canopy supported by gilt poles and decorated with long striped tassels; soldiers walk alongside carrying lances; two horsemen brandishing swords and two elephants with dogs kennelled in their howdahs follow the carriage, watercolour on paper, slight stains, inscribed 'State carriage of the Rajah of Tanjore', paper watermarked 1818

(450×740 mm.) [Tanjore, c. 1820]

** Cf. Mildred Archer, *Company Drawings in the India Office Library*, 1972, pl. 5.

- 773 THE STATE CARRIAGE OF THE RAJA OF TANJORE, with two drivers, against a blue sky, the under-shaft and four wheels painted red, four lamps light the interior under a coloured canopy supported by gilt poles and decorated with striped tassels, watercolour on paper, inscribed 'State Carriage (drawn by elephants) of the Rajah of Tanjore'

(242×347 mm.) [Tanjore, c. 1820]

** By the same artist as the previous lot.

- 774 A STUDY OF 'MENDICANT' ACROBATS. A series of thirty miniatures portraying feats of circus performers, including acts of balancing, leaping and somersaulting with the use of poles, on green and blue backgrounds, on paper watermarked 'Fin Dangoumois', each miniature laid down with notes in English on the accompanying leaf, in an album, numbered 36 to 65, marbled boards, worn, MS. 13405, also numbered 13416 and 14169

(265×425 mm., including border 300×465 mm.) [Trichinopoly (Tanjore artists?), c. 1800]

** Inscribed inside the upper cover, 'Paintings exhibiting a great variety of attitudes, feats of Activity . . . performed by sets of Mendicant people a remarkably expert company of which at Trichonopoly the proprietor hired to remain with his painters for some weeks to enable them to take sketches of all their Attitudes'.

- 775 THE TAJ MAHAL. Five views of the palace and its entrances, watercolours on paper with black margin rules (164×246 mm.) [Agra, c. 1840-50]; and a nineteenth-century Orissa painting (6)

- 776 SIXTY-TWO WATERCOLOUR DRAWINGS ON PAPER OF TRADERS AND PLANTS: thirty of traders with their wives pursuing various occupations including weaving, fishing, the manufacture of jewellery and pottery, and sharpening blades, and thirty-two of plant and flower studies including begonia, mimosa and Gloriosa superba, each watercolour with identification in Tamil and/or English, paper watermarked 1816, nineteenth-century half calf, MS. 23111, bought in our rooms, 6 January 1868, lot 537

(187×227 mm.) [Malabar coast, c. 1820]

** Cf. Mildred Archer, *Company Drawings in the India Office Library*, 1972, pls. 15-17.

777 AN ALBUM OF MICA PAINTINGS. A series of seventy-one mica paintings portraying craftsmen at work, birds, single figures and processions, *loosely inserted into an album*, MS. 34739 (91×133 mm. and smaller) [Trichinopoly, c. 1860]

778 AN ALBUM OF MICA PAINTINGS. A series of eighteen mica paintings depicting native scenes, each inscribed in a nineteenth-century hand, 'Snake catchers', 'Carrying Ganges water', etc., *mounted on paper leaves, in an album*, Middle Hill boards, MS. 23011 (miniatures 161×111 mm.) [Trichinopoly, c. 1860]

779 MICA PAINTINGS. Eleven paintings on mica: nine of men and women of various trades and occupations, one of a carriage, and one of a litter, *slight cracking, loose* (165×122 mm. and smaller) [Trichinopoly, c. 1860] (11)

780 KALIGHAT PICTURES. A series of fifty-seven hand-coloured woodcuts on Indian paper of deities, animals, native characters, and mythological scenes, *in an album*, MS. 19206 (414×273 mm.) [Kalighat, mid-19th century]

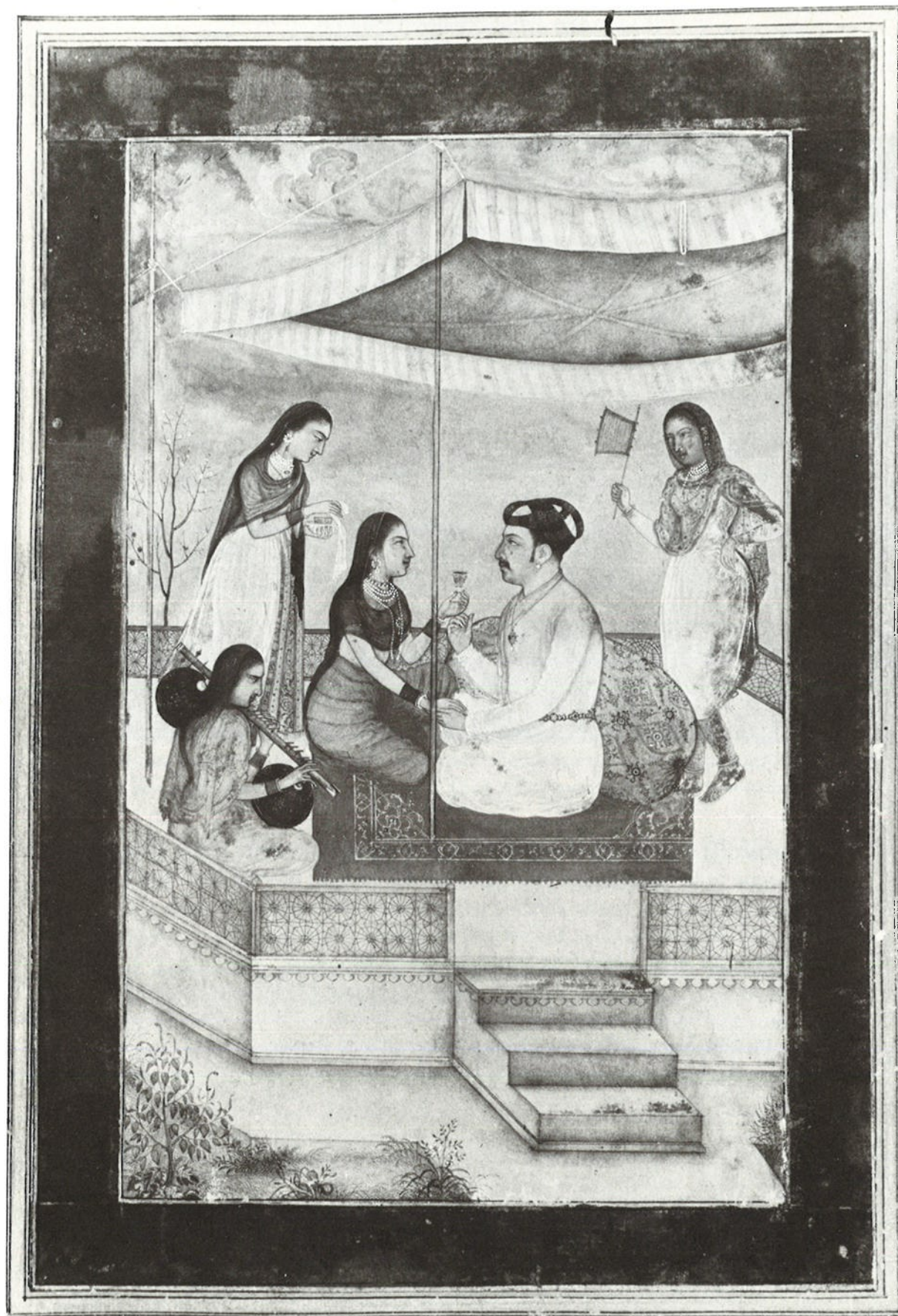
** For Kalighat paintings and woodcuts see W. G. Archer, *Kalighat Paintings*, 1971.

781 AN ALBUM OF WOODCUTS. A series of woodcuts, both uncoloured and coloured, depicting shrines, gods and incidents from the *Ramayana*, *in an album*, MS. 19207 (364×268 mm.) [Calcutta, mid-19th century]



782 A YOUTH WITH A YOUNG GIRL who offers him a gold saucer and holds a long-necked bottle in her other hand; the youth holds a book; a bowl and fruit are on the ground between them, *drawing with touches of pink and gold, on an album leaf with plain paper borders, on the verso is an eighteenth-century Mughal coloured drawing of a prince on horseback* (163×123 mm.), from MS. 2695 (107×155 mm.) [Isfahan style, c. 1630]

** Possibly executed in the Deccan rather than in Persia.



Wednesday, 27th November 1974

- 783 A PRINCE SEATED WITH A LADY AND CLASPING HER HAND beneath the canopy of a plinth set in a garden, she offers him a cup of wine, three girls in attendance, one of whom plays a *vina*, another holds a fan, mauve clouds above, slight oxidization, on an eighteenth-century album leaf with blue and pink borders; *nasta'liq* calligraphy on the verso by Mir 'Ali with illumination in colours and gold, from MS. 18199 (191×120 mm) [Mughal, c. 1630]

[SEE PLATE 25]

- 784 A PORTRAIT OF JODH BAI (the mother of Shah Jahan), seen half-length at a window, a green parakeet resting on her wrist, a diaphanous scarf about her head and jewelled dress, a curtain draped above, a lightly coloured drawing on European paper, Persian inscription on the verso identifying Jodh Bai and giving the name of the artist, Ahmad 'Ali, from MS. 18199 (177×97 mm.) [Bengal (after a Mughal original), late 18th century]

Wednesday, 27th November 1974

- 785 A PORTRAIT OF A BEARDED HILL RAJA smoking a *hookah* while seated upon a pink flowered carpet; he wears a dark green patterned *jama* trimmed with red and leans against an orange bolster, *plain background, yellow and pink border, slight creases; on the verso, an eighteenth-century Mughal coloured drawing of a girl in a garden, damaged* (151×100 mm.), from MS. 2695

(163×143 mm.) [Mankot, c. 1720-30]

[SEE PLATE 26]

- 786 A PORTRAIT OF RAJA SANGRAM PAL OF BASHOLI (1635-c.1673), seated cross-legged upon a blue and white rug; he reclines against a pink bolster while examining a flower in his right hand, and is dressed in a white *jama*; a dagger is tied to his waist by a colourful sash; green background, *slight tear and oxidization; on the verso, an eighteenth-century Mughal miniature of a prince in a chariot with a quatrain in Persian inscribed on the border above, rubbed* (138×111 mm.), from MS. 2695

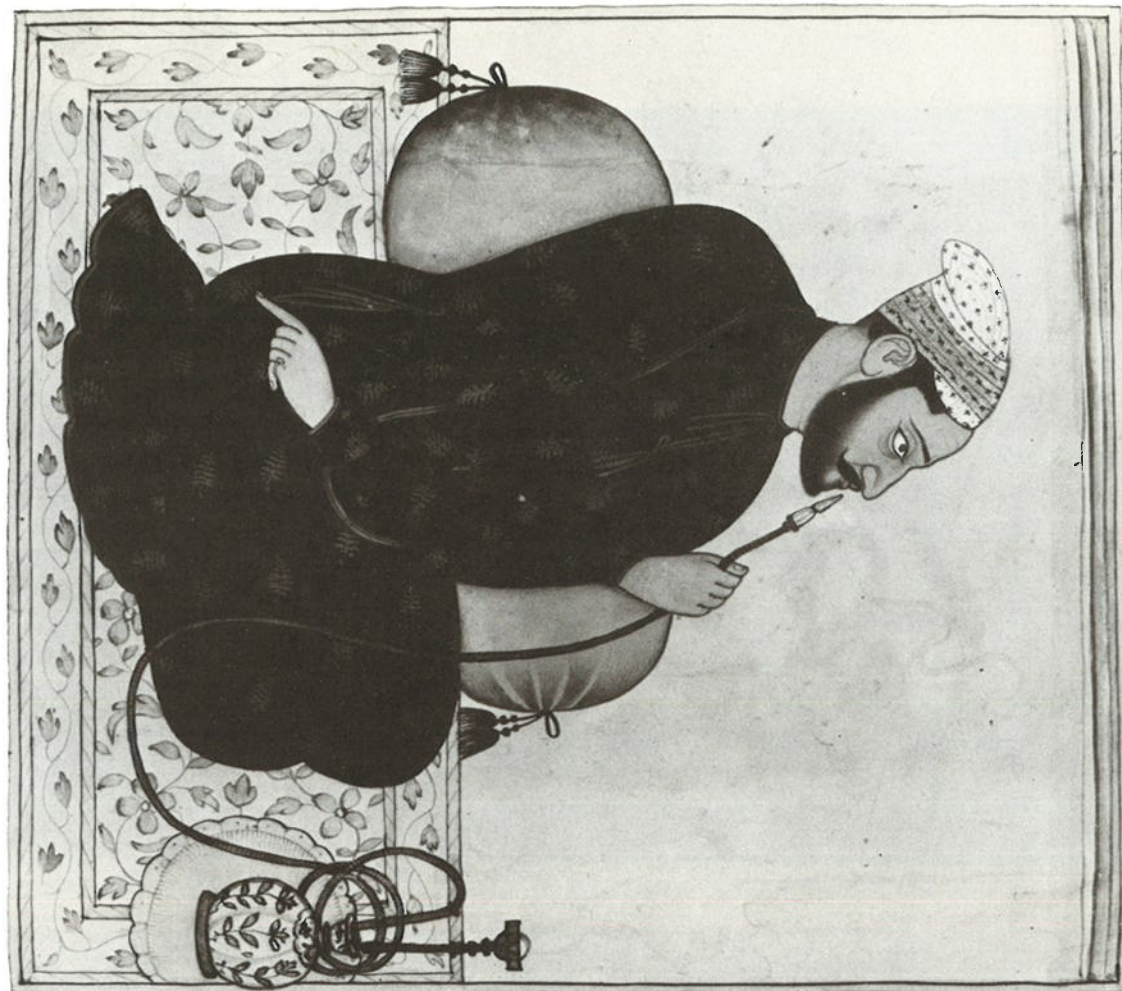
(158×133 mm.) [Basholi, first half of the 18th century]

** For another version of this portrait, see W. G. Archer, *Indian Paintings from the Punjab Hills*, 1973, II, p.27.

[SEE PLATE 26]

- 787 A PORTRAIT OF QAMR UD-DIN KHAN BAHADUR (d. 1748), seated on a pink throne holding a *sarpech*; he wears a plain *jama* and a turban decorated with emeralds and an aigrette, and holds his sword between his legs; *the portrait is identified at the top in Persian; drawing with some colour and gold, from MS. 2695 (loosely inserted)*

(217×113 mm.) [Oudh, c. 1760]



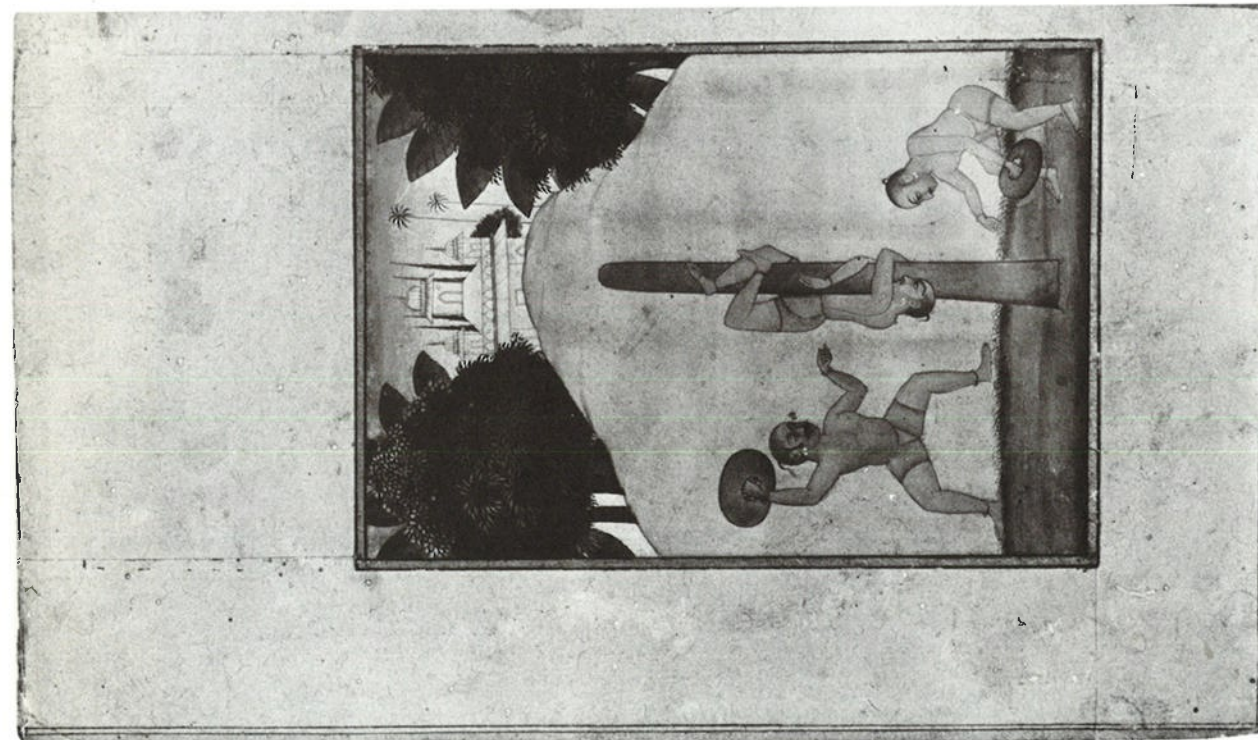
101 785 (reduced)



101 786 (reduced)



LOT 788. No. 41



LOT 788. No. 27

Wednesday, 27th November 1974

788 AN ALBUM OF INDIAN MINIATURES AND PERSIAN CALLIGRAPHY, 35 leaves, with 57 miniatures, 8 pages of calligraphy, and an engraving, borders of plain and coloured paper, occasionally with simple decoration, late eighteenth-century red leather binding incorporating two gold-stamped panels from a Persian binding of c. 1560-80, MS. 2695, bought of Thorpe; lots 782 and 785-7 have been removed from the album. (242×150 mm.) [Deccan(?), 18th century]

** The album contains a variety of miniatures of different schools, but the presence of a number of pictures in a Mughal-derived style associated with the Deccan suggest a Deccani origin for the volume. The miniatures (on the whole in sound condition) are as follows:

- 1-14 Fourteen illustrations of the Avatars, and scenes from popular stories [Central India, 18th century].
- 15 Girl on a stool [Mughal, 18th century].
- 16 Portrait of a girl [Deccan, 18th century].
- 17 Bilawal ragini [Central India, 18th century].
- 18 Girls on a terrace [Mughal, 18th century].
- 19-22 Portraits of girls [Mughal, 18th century].
- 23 A ruler [Mughal, 18th century].
- 24 A girl [Mughal, 18th century].
- 25 An emperor [Mughal, 18th century].
- 26 A ruler with ladies [Deccan, 18th century].
- 27 Desakhya ragini [Bikaner, early 18th century].
- 28 Prince with a hawk [Mughal, 18th century].
- 29 A young ruler dressed in gold [Mughal, 18th century].
- 30-34 Portraits of ladies [Deccani, 18th century].
- 35 Étienne Delaune, 'Septembre', engraving, from a set of the Four Seasons.
- 36 A design [Deccan, 18th century].
- 37 A lady with a servant [Mughal, 17th century].
- 38 A seated lady [Mughal, 18th century].
- 39 A lady [Deccan, 18th century].
- 40 A Mughal officer [Mughal, 18th century].
- 41 Nizam ud-Din Ahmad riding a white stallion, a servant on foot, dated 30th regnal year of Aurangzeb [1687-8] in an inscription which also gave the name of an artist, not now legible.
- 42 Ruler on horseback [Mughal, 18th century].
- 43 Prince Murad [Mughal, 18th century].
- 44 Dara Shikoh [Deccani, 18th century].
- 45 A ruler [Mughal, 18th century].
- 46 A courtier [Mughal, 17th century].
- 47 Shah Jahan [Mughal, 18th century].
- 48 A hookah-smoker [Mughal, 18th century].
- 49 A prince with bow and arrow [Mughal, 18th century].
- 50-52 Mughal emperors [Mughal, 18th century].
- 53 A holy man with animals [Mughal, 18th century].
- 54 Shah Sharaf Qalandar [Mughal, 18th century].
- 55 Khwaja Muin ud-Din and another saint [Mughal, 18th century].
- 56 Shokar Ganj [Mughal, 18th century].
- 57 Mahdum Baha ud-Din [Mughal, 18th century].
- 58 Shah Sharaf ud-Din [Mughal, 18th century].
- 59 A prince [Kishangarh, 18th century].
- 60-66 Seven pages from a Persian anthology including works by Sa'di, Qamal, and Qasin, *découpé* calligraphy on black, with illuminated headings and decorated borders [Persian, 16th century].

[SEE PLATE 27]

Wednesday, 27th November 1974

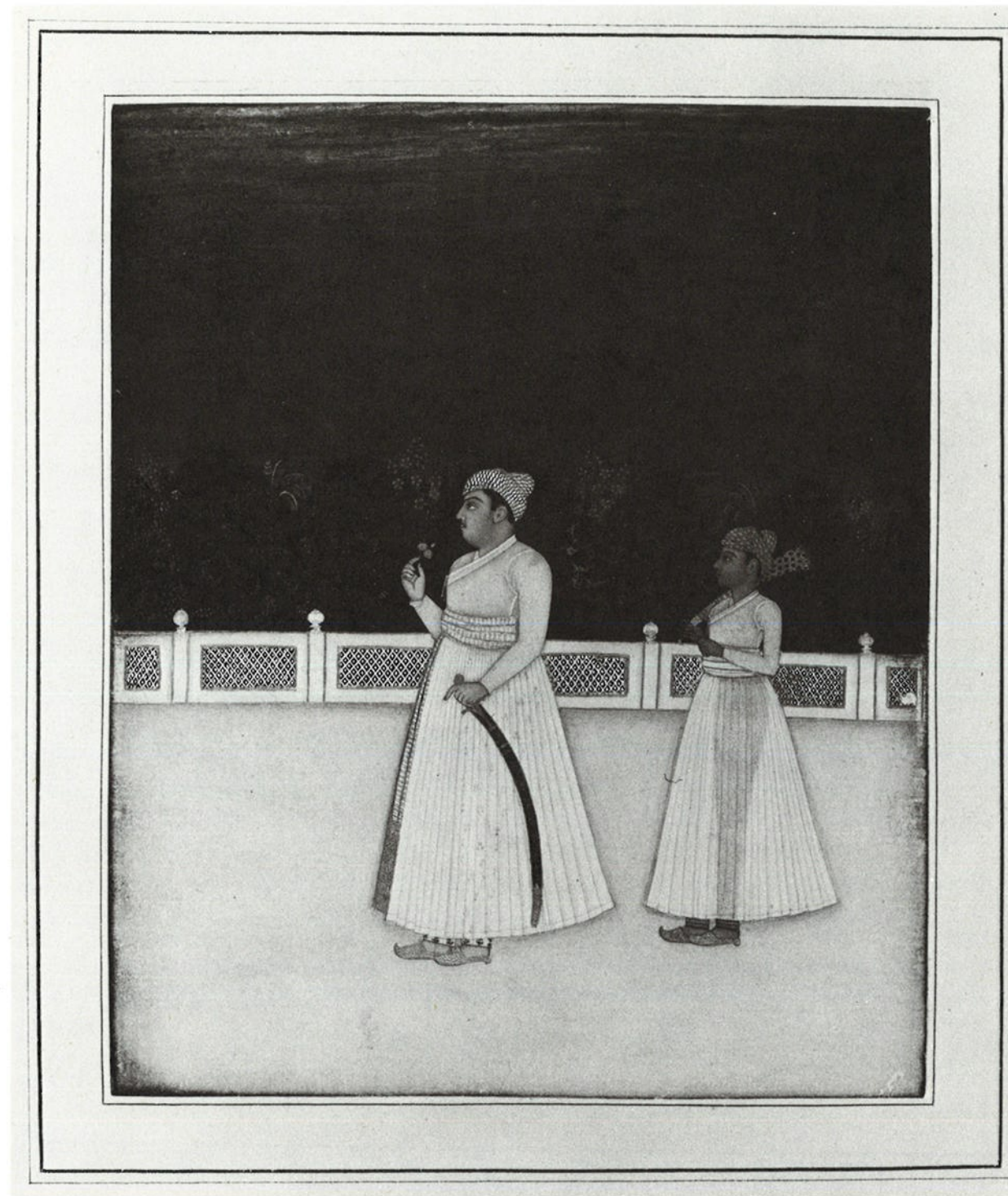
THE HANROTT ALBUM

789 AN ALBUM OF FIFTY-TWO MINIATURES, each mounted on and interleaved with stout paper, 212 × 163 mm. and smaller, calligraphic title signed by C. Procter, 'A Collection of Drawings to illustrate the Religion, Customs, and Manners of the Hindoos,' handsome English light green morocco, gilt borders on sides, spine gilt in compartments, morocco joints, by Charles Lewis, with his ticket, slightly rubbed folio

PROVENANCE:

1. An undated inscription on the flyleaf states that Mrs. Bliss of Kensington bought the album for 70 guineas.
2. P. A. Hanrott, his sale, Evans, pt. 2, 5 August 1838, lot 1295, bought by Thomas Rodd.
3. Frances Mary Richardson Currer (1785-1861), of Eshton Hall, Yorkshire, with her bookplate.
4. Phillipps MS. 34738.

continued on page 113





Wednesday, 27th November 1974

MINIATURES

1. A maiden seated on a terrace at night [Oudh, late 18th century].
2. A maiden standing in a transparent *dhori* on a stool [Murshidabad, c. 1800].
3. A raja out riding [Oudh, early 19th century].
4. A maiden on a terrace fleeing from a storm [Murshidabad, c. 1780].
5. A maiden smoking a hookah approached by an older woman [Murshidabad, c. 1780].
- 6-8. Matsya avatar; Ganesh; Varaha avatar, three miniatures with orange borders identified in *nagari* characters [Bengal, early 19th century].
9. A nobleman on a terrace with an attendant holding a *morchal* [Lucknow, c. 1770].
- 10-14, 16, 17, 21. Eight incarnations of Vishnu [Bengal, early 19th century].
15. Ganesh worshipped in a shrine [Eastern India (Orissa), early 19th century].
18. A maiden smoking a hookah in a glade with companions [Oudh, late 18th century].
19. Todi Ragini: a maiden with a vina watched by a deer [Oudh, c. 1760].
20. Baz Bahadur and Rupmati hunting [Jaipur style, early 19th century].
22. A maiden playing with a yoyo [Eastern India (Orissa), early 19th century].
23. Rama, Lakshmana and Sita with Hanuman [Eastern India (Orissa), early 19th century].
- 24-50. Twenty-six scenes associated with Krishna [Jaipur, early 19th century].
51. The fire ordeal of Siyawush, a page from a *Shāhnāma* [popular Mughal, c. 1630].
52. The court of Kay Khusraw, a page from a *Shāhnāma* [popular Mughal, c. 1630].

[SEE PLATES 28 & 29]

Wednesday, 27th November 1974

THE WARREN HASTINGS ALBUM

The following twenty-three lots are from a single album, Philipps MS. 14166. It was in Warren Hastings's library at Daylesford House, Oxfordshire, and was sold there after his death by Messrs. Farebrother, Clark and Lye on 22 August 1853, lot 873. The leaves of the album, contained in a black morocco binding of the third quarter of the 18th century, are of cream-coloured card with broad outer borders of a uniform pattern of flower-heads within cartouches, all in gold. The leaves measure 438×286 mm. with borders. Warren Hastings had exceptional opportunities and the album contains miniatures of admirable quality, some of which seem to have been of royal origin.

- 790 A PORTRAIT OF A MUSLIM DIVINE; he kneels facing right against a green background holding a rosary in his right hand with his left hand resting on his knee; he wears a white turban with a white transparent *jama*, on an album leaf with inner border of flowers in gold on cream ground, calligraphy on the verso in bold *nasta'liq* script signed by Mir 'Ali al-Katib, on a floral ground with illumination in colours and gold

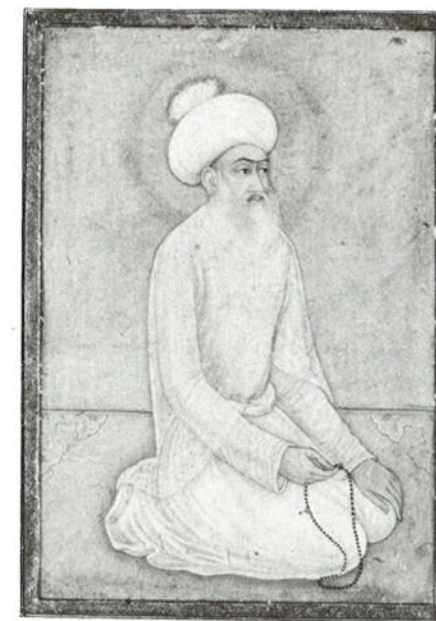
(miniature 76×52 mm., calligraphy 84×92 mm.) [Mughal, c. 1660-70]

[SEE PLATE 30]

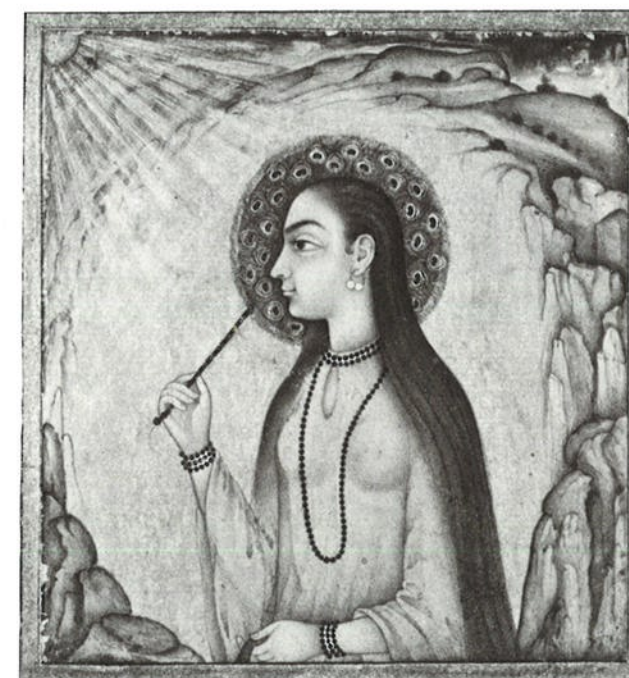
- 791 A FAMOUS YOGINI SHADES HERSELF from the rays of the sun with a circular peacock fan; she stands in profile facing left, her long brown hair falling down her back over a pink dress, beaded jewelry about her neck and wrists; a background of gold merges into a landscape of tinted rocks and sky, album leaf with a double inner border of gold floral designs on pink and blue ground; three lines of *nasta'liq* calligraphy on the verso with gilt and coloured interlinear decoration

(85×79 mm.) [Mughal, first half of the 18th century]

[SEE PLATE 30]



LOT 790 (reduced)



LOT 791 (reduced)



Wednesday, 27th November 1974

THE WARREN HASTINGS ALBUM

- 792 A EUROPEAN COUPLE STANDING ON A TERRACE; the lady in a long-sleeved red dress holds a tiny gold cup in one hand, the other rests on a gilt table lying between them; the man gazes at her while holding out a gold bottle, his long hair falling over an orange fur-lined coat; behind, an arch reveals an empty interior and in the distance a turreted castle is visible, *album leaf with inner border of flowers in gold on a pink ground; four lines of diagonal nasta'liq calligraphy on the verso by Fakir 'Ali with gilt-patterned interlinear decoration*
(234×146 mm.) [Mughal, mid-18th century]

[SEE PLATE 31]

Wednesday, 27th November 1974

THE WARREN HASTINGS ALBUM

- 793 A WINGED ANGEL BOWS BEFORE A YOUNG WOMAN dressed in flowing robes; she lays her left hand upon his back and holds a *tambur* in her right; he looks down clasping his hands together as if in supplication, *uncoloured background, a finely executed brush drawing with slight use of gold, album leaf with inner borders of flowers in gold on a red ground; six lines of diagonal nasta'liq calligraphy on the verso by 'Abd al-Rashid on marbled paper with interlinear gilt decoration* (143×92 mm.) [Mughal, 18th century]

**
* Possibly taken from a European print of the Annunciation.

[SEE PLATE 32]

- 794 A PORTRAIT OF A YOUNG MUGHAL PRINCE. He is seated cross-legged resting against two coloured bolsters on a terrace, wears a plumed turban, and green trousers with a white transparent *jama* and is adorned with rubies, emeralds and pearls; the prince chooses a cherry from a gilt dish laden with cherries and a pomegranate; a bottle and small cups are set in front of him, *a lightly coloured oval drawing within a frame of illumination, on an album leaf with inner border of gold flowers on a brown ground, calligraphy on the verso in two sizes of nasta'liq script signed by Murad Shirin Qalam, on a gold ground* (miniature 114×86 mm., calligraphy 230×115 mm.) [Mughal, second half of the 17th century]

[SEE PLATE 32]

101 793 (reduced)



101 794 (reduced)





Wednesday, 27th November 1974

THE WARREN HASTINGS ALBUM

- 795 A HEAD-AND-SHOULDERS PORTRAIT OF A EUROPEAN WOMAN, facing right with her hair swept off her face and brushed into the nape of her neck; she wears a pearl earring, a large lace collar and a coat decorated with gold bands and military buttons, *drawing with some use of colours and gold, on an album leaf with inner border of leaves in gold over blue ground, six lines of nasta'liq script in twin columns on the verso from a Persian poem* (miniature 125×74 mm., calligraphy 79×86 mm.) [Mughal, mid-18th century]

** The miniature is painted in European style and seems to be derived from an early seventeenth-century Flemish print.

[SEE PLATE 33]

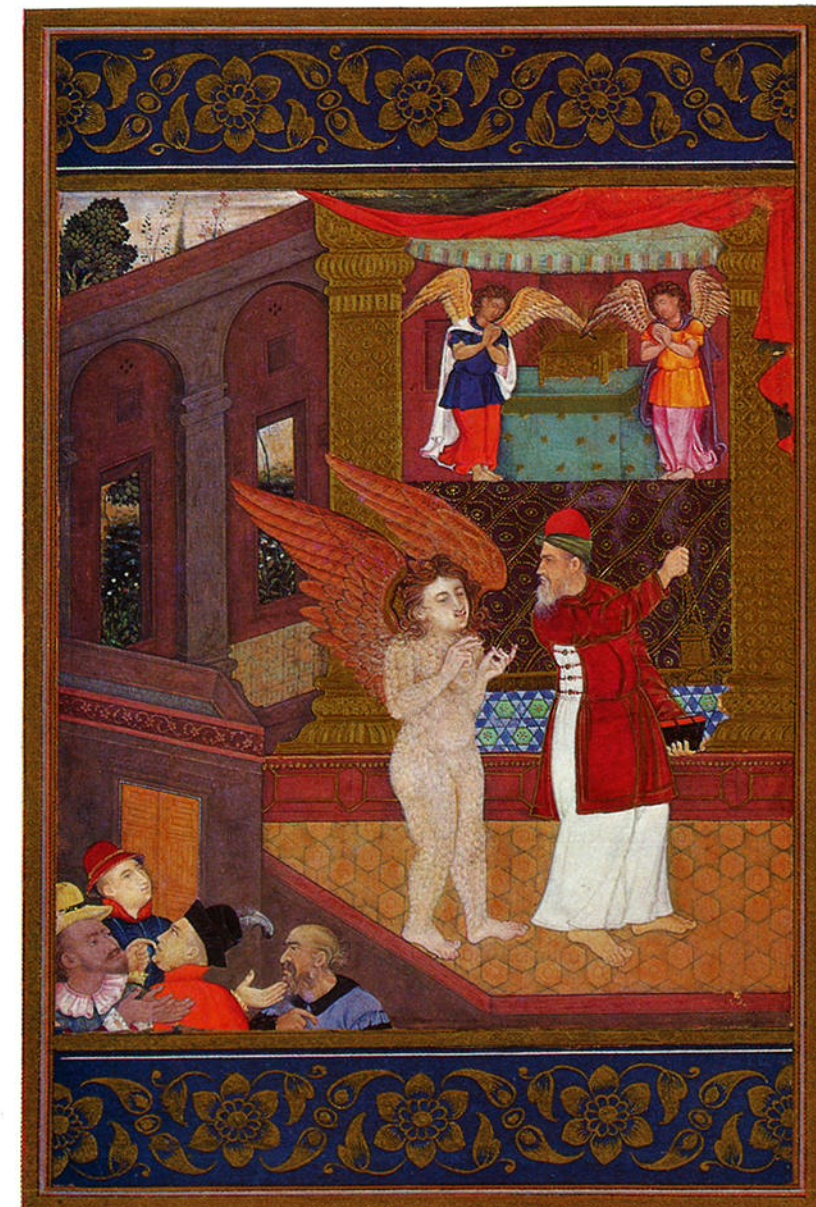
Wednesday, 27th November 1974

THE WARREN HASTINGS ALBUM

- 796 ABRAHAM VISITED BY ANGELS. The patriarch, holding a book and censer, looks back at one angel following him across a courtyard; an entrance behind supported by two golden pillars reveals two winged angels standing on either side of an altar upon which rests a radiant golden casket; in the foreground four men in European costume and with puzzled expressions cluster before the gate; a rural landscape is visible behind through and above the openings in a high arched wall, A FINELY PAINTED MINIATURE in good condition, design on columns and casket raised in gold, an album leaf with inner border of flowers in gold on red ground and blue panel above and below with flowers on gold; four lines of diagonal nasta'liq calligraphy on the verso with gilt interlinear decoration
(110×97 mm.) [Mughal, c. 1600-05]

** More than one Biblical story appears to have been combined in this miniature. The men in front of the gate are perhaps the men of Sodom who surrounded Lot's house when two angels were inside.

[SEE COLOUR PLATE F]



LOT 796



LOT 797

Wednesday, 27th November 1974

THE WARREN HASTINGS ALBUM

- 797 ALEXANDER THE GREAT SEATED IN A TREE-PLATFORM takes a golden cup from a scholar kneeling beside him; he wears an Italian renaissance helmet embossed with a galloping horse and reclines against a bolster dressed in a pale green coat over a blue robe; below two sages stand near the wooden steps, one of them holding out a book in his left hand; three musicians playing a pipe, a tambourine and a *tambur* sit near by the tree; in the pastures beyond two herdsmen attend their restless horses; on the mountainous landscape behind stands a town in front of which foresters cut and collect bundles of wood, A FINE MINIATURE, slightly rubbed in places, an album leaf with inner border of flowers in gold on a red ground; six lines of nasta'liq calligraphy on the verso in double column (171×117 mm.) [Mughal, c. 1610-20]

Although in the style of the Jahangir period, this picture includes certain features associated with the time of Humayun, especially details of costume such as the hats of the attendants. It is possible that it is one of a series of illustrations taken from a copy of the *Iskander Nāma*, painted by an artist who was working in a style close to that of Farrokh Beg. For other miniatures from the series, see Bibliotheca Phillippica, N.S. Medieval IV, lot 388, and sale in these rooms 1 July 1969, lot 81. Another is in the India Office Library, Johnson Album 67, no. 4. The miniature may show Alexander with the sage Lukumajish, from Canto XVI of the *Iskander Nāma*.

[SEE COLOUR PLATE G]

THE WARREN HASTINGS ALBUM

- 798 A BEARDED MULLAH kneels upon a floor holding a rosary, swathed in a brown cloak and looking to the right, a golden halo about his head, a red book nearby upon the otherwise empty floor; pale brown background heightened with gold, *an album leaf with inner border of flowers in gold on pink ground; five lines of nasta'liq calligraphy on the verso on gold sprinkled ground*
(166×93 mm.) [Mughal, first half of the 18th century]

- 799 A HALF-LENGTH PORTRAIT OF A MUGHAL ANCESTOR wearing a Turkish style turban and a green and gold cloak fastened over a red robe by a jewelled chain, on a dark background, *gilt oval frame with one wormhole; on an album leaf with inner border of flowers in gold on a pink ground; six lines of good nasta'liq calligraphy on the verso with interlinear decoration in colours and gold*
(53×39 mm.) [Mughal, c. 1760]

- 800 A BEJEWELLED LADY stands holding *pan* with her henna-stained fingers, a gilt-patterned transparent veil covers her black hair and orange dress; a blind hangs above the alcove in which she stands against a dark background, *an album leaf with a double inner border of gold floral designs on a pink and red ground; four lines of diagonal nasta'liq calligraphy on the verso inscribed by Abu al-Baqar al-Muswi and dated 1055 A.H./1683 A.D.*
(95×62 mm.) [Mughal, first half of the 18th century]

THE WARREN HASTINGS ALBUM

- 801 IBRAHIM ADHAM MEDITATING UNDER A TREE AT NIGHT. He is wearing mauve trousers and a transparent shawl, and is seated cross-legged by a small fire on the bank of a lily pond; two angels bring him food in gilt tureens; they are dressed in orange and green robes with short coats tied with gilt sashes and wear gilt floral hats, *on an album leaf with inner borders of flowers in gold over blue and brown grounds, decorative calligraphy on the verso in nasta'liq script*
(miniature 85×106 mm., calligraphy 185×95 mm.) [Mughal, mid-18th century]

** Cf. Ernst Kühnel, *Miniaturmalerei im islamischen Orient*, Berlin 1922, pl. 140.

- 802 A PORTRAIT OF THE MUHAMMADAN SAINT MIĀN MĪR, facing left and leaning against a cushion on a mat; he folds his arms around his knees, which are encircled by a white band, and wears a *jama* and turban, *a slightly foxed drawing with some wash, uncoloured background, on an album leaf with inner blue and gold borders: calligraphy on the verso in bold nasta'liq script signed by Mir Ali al-Katib, on a floral ground with illumination in colours and gold*
(miniature 134×84 mm., calligraphy 225×135 mm.) [Mughal, second half of the 17th century]

** Miān Mīr (or Shāh Mīr) was a Muhammadan saint who spent most of his life at Lahore where he died in 1635. One of his chief followers was Mullah Shāh who was spiritual guide to Dārā Shikoh. For other miniatures of Miān Mīr, cf. L. Binyon and T. W. Arnold, *The Court Painters of the Grand Moguls*, Oxford 1921, pl. 33, and sale in these rooms 26 March 1973, lots 10 and 11.

- 803 BLACK MOROCCO BINDING, the covers with medallions, cornerpieces and a border of panels, stamped in gold and silver, with red leather doublures, *back-strip defective, from MS. 14166*
(430×286 mm.) [India, third quarter of the 18th century]

Wednesday, 27th November 1974

THE WARREN HASTINGS ALBUM

- 804 A PORTRAIT OF AN ELDERLY MAN STROKING HIS BEARD, which flows over the folds of his biscuit-brown robes, a pink-tinted turban upon his head, his right hand resting upon a bolster; dark background, gilt oval frame, an album leaf with inner border of flowers in gold on pink ground; four lines of diagonal nasta'liq calligraphy on the verso by 'Abd al-Rashid
(54×43 mm.) [Mughal, second half of the 17th century]

[SEE PLATE 34]

- 805 A HEAD-AND-SHOULDERS PORTRAIT OF A EUROPEAN COURTESAN, seen against a black background pouring wine from a slender-necked bottle into a shallow cup; she is adorned with a necklace, earrings and bracelets, and wears a headdress of pearls and a feathered plume in her tightly curled hair; her full bosom is covered with an orange blouse decorated with white lace, on an album leaf with inner oval gold border, calligraphy in nasta'liq script with illumination in colours and gold by Mir 'Ali al-Katib on the verso
(miniature 65×47 mm., calligraphy 165×91 mm.) [Mughal, mid-18th century]

[SEE PLATE 34]

LOT 804 (reduced)



LOT 805 (reduced)





Wednesday, 27th November 1974

THE WARREN HASTINGS ALBUM

- 806 THE VIRGIN AND CHILD. The Virgin stands on a balcony draped with an embroidered red and gilt hanging; buildings and hills are seen in the background. She is dressed in a green robe with a long mantle falling in folds over her head and shoulders; a red cloth is in her right hand; she holds the Child in her arms; He raises his right hand in blessing; a flower is in his left hand and a book is tucked under his arm, *on an album leaf with inner blue and gold borders, a lightly coloured drawing, calligraphy on reverse with six lines of nasta'liq script and illumination in colours and gold, copied from a page of calligraphy by Sultan 'Ali al-Mashhadi*

(miniature 191×106 mm., calligraphy 194×84 mm.) [Mughal, second half of the 17th century]

** The miniature is painted in European style and seems to be derived from a sixteenth-century Italian original.

[SEE PLATE 35]

Wednesday, 27th November 1974

THE WARREN HASTINGS ALBUM

- 807 SHĀH 'ABBĀS I OF IRAN, standing facing half right in a long sleeved orange coat, a falcon perched on his gloved hand, the other tucked into his sash, green background, *an album leaf with a double inner border of gold floral patterns on a red and blue ground; four lines of diagonal nasta'liq calligraphy on the verso, signature cut away* (140×67 mm.) [Mughal, first half of the 18th century]

[SEE PLATE 36]

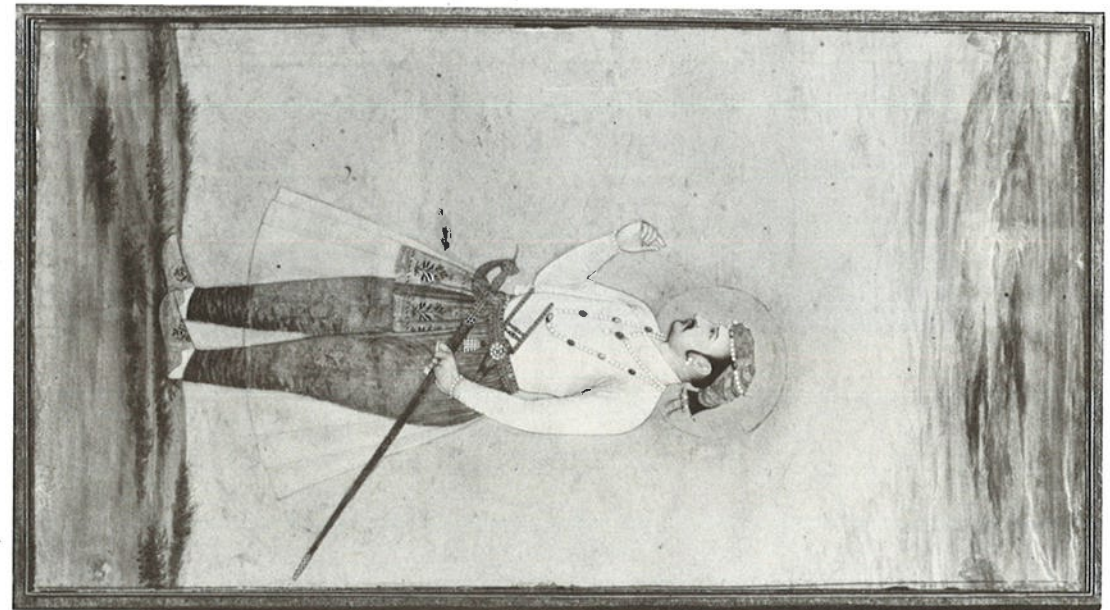
- 808 THE EMPEROR JAHANGIR standing in a field in golden slippers; he wears a diaphonous *jama* over silvered trousers bound by a golden sash; he grasps a sword in his left hand and has raised his right as if to examine a jewel; a golden halo encircles his head against a green background, the clouds in the sky heightened with gold, *an album leaf with inner border of flowers in gold on a blue ground; five lines of decorative nasta'liq calligraphy on the verso by 'Abd al-Rashid with gilt interlinear decoration* (228×123 mm.) [Mughal, mid-18th century]

[SEE PLATE 36]

LOT 807 (reduced)



LOT 808 (reduced)





Wednesday, 27th November 1974

THE WARREN HASTINGS ALBUM

809 A HEAD-AND-SHOULDERS PORTRAIT OF THE VIRGIN. Her head is inclined to the left and her eyes are lowered; she is adorned with necklaces of pearls and other jewels, and with a pearl earring hanging from her left ear; her transparent veil falls in folds around her head and shoulders; she is wearing a blue mantle over a mauve robe; blue background, on an album leaf with inner gold and blue borders, eight lines of large nasta'liq calligraphy on the verso by Mir 'Ali on a gilt sprinkled ground with decorative illumination

(miniature 159×94 mm., calligraphy 85×97 mm.) [Mughal, first half of the 18th century]

** Many European prints of religious subjects were taken to India during the 16th and 17th centuries by the Portuguese, who hoped to convert the Emperor Akbar to Christianity. Mughal artists made a practice of painting versions of these prints. This miniature appears to be derived from a sixteenth-century painting by Marcello Venusti or Scipione Pulzone. Cf. Edwin Binney, 3rd., *The Mughal and Deccani Schools, Indian Miniature Painting from the Collection of Edwin Binney*, 3rd, Portland, Oregon, 1973-4, pp. 54-55.

[SEE PLATE 37]

Wednesday, 27th November 1974

THE WARREN HASTINGS ALBUM

- 810 A BAREFOOTED WOMAN WITH A EUROPEAN COIFFURE standing by a pavilion on the bank of a river; she wears a mauve dress of European style, with green sleeves and orange lining decorated with pearls; she holds a small saucer and rests her left hand on a gilt table laid with bottles and dishes with fruit, on an album leaf with inner blue and gold borders, calligraphy on the verso in two sizes of nasta'liq script signed by Mohhammad Murad al-Kashmiri, on a gilt floral ground

(miniature 233×136 mm., calligraphy 256×120 mm.) [Mughal, mid-18th century]

[SEE PLATE 38]

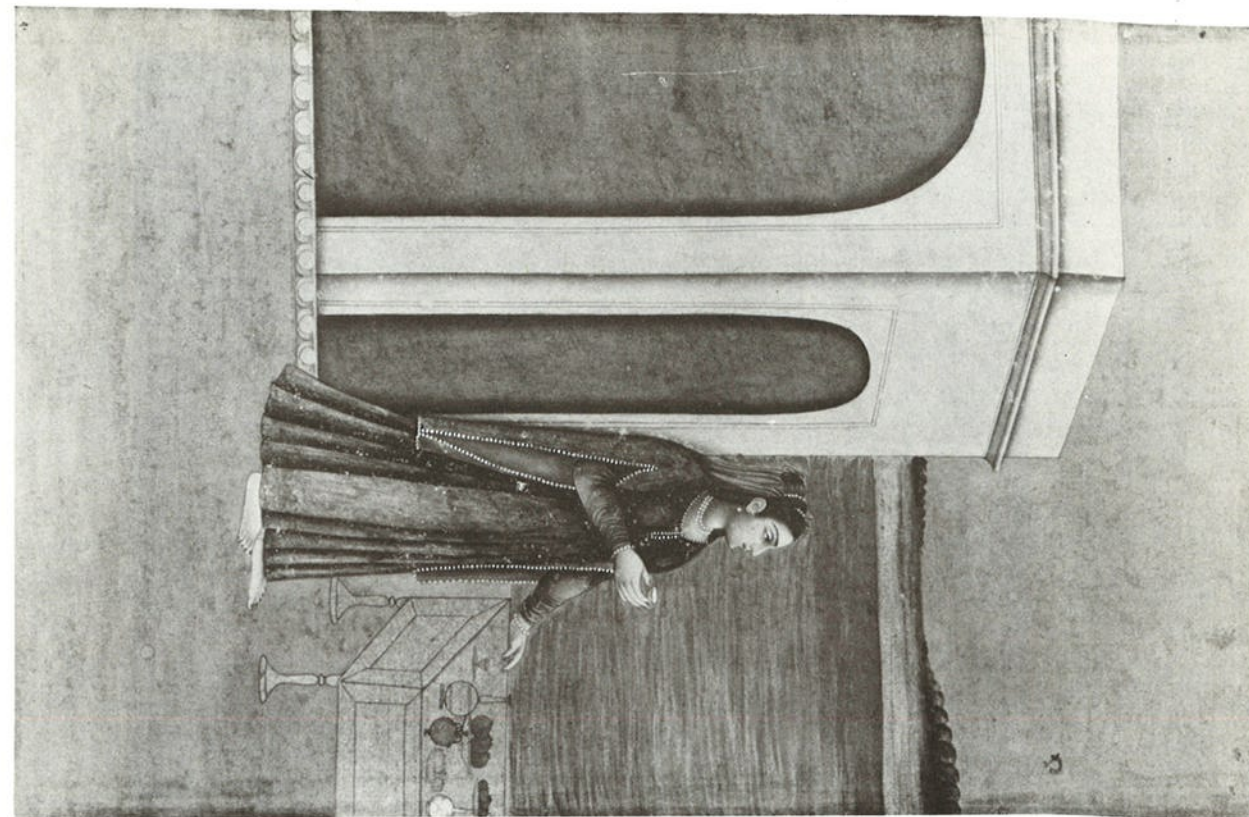
- 811 SHĀH 'ABBĀS I OF IRAN, standing against a green background and leaning on a rifle; he is dressed in a long orange coat and a black turban decorated with white lace, and armed with a sword with a black scabbard and a gilt jewelled handle; a gilt jewelled dagger is tucked into his belt, on an album leaf with inner blue and gold borders, four lines of nasta'liq calligraphy on the verso signed by 'Ali al-Katib, on a blue ground with illumination in colours and gold

(miniature 192×111 mm., calligraphy 166×86 mm.) [Mughal, first half of the 18th century]

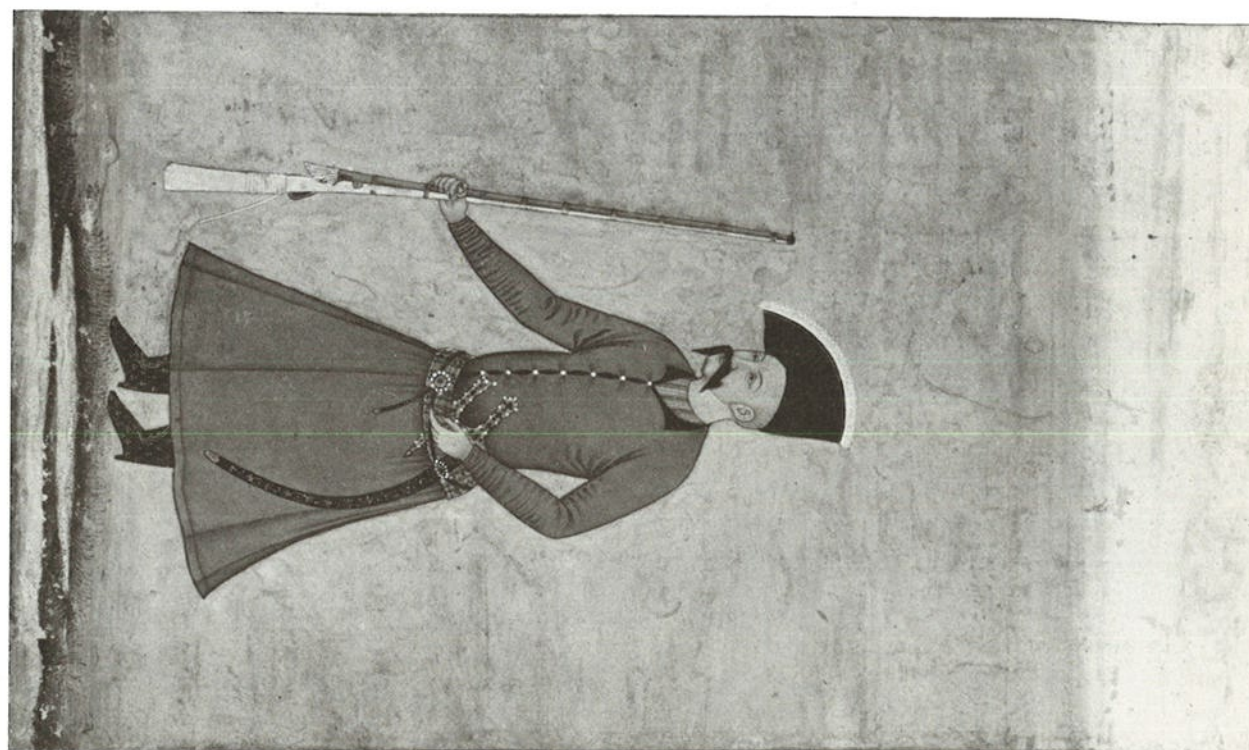
** The miniature is derived from an earlier portrait of Shāh 'Abbās by Rizā-i 'Abbāsī. Cf. Stchoukine, *Les Peintures des manuscrits de Shāh 'Abbās Ier*, Paris 1964, p. 21; B.W. Robinson, 'Shāh 'Abbās and the Mughal Ambassador Khān 'Alam: the pictorial record', *The Burlington Magazine*, 1972.

[SEE PLATE 38]

LOT 810 (reduced)



LOT 811 (reduced)





Wednesday, 27th November 1974

THE WARREN HASTINGS ALBUM

812 THE MARRIAGE FEAST AT CANA. Jesus seated at the wedding table turns to the right, his arm stretched towards a man holding out a winejar; His mother, seated on the left, and the other guests look at the jar in amazement; they are all dressed in European costume; some are seated, others are standing round the table, which is covered with food and drinking vessels; in the background one girl kneels to read a text upon a terrace and another stands beside an archway, A FINE BRUSH DRAWING with colours and gold, slight creases; six lines of nasta'liq calligraphy by Muhammad Husayn on a background of colours and gold on the reverse (191×120 mm.) [Mughal, mid-17th century]

[SEE PLATE 39]

Wednesday, 27th November 1974

THE WARREN HASTINGS ALBUM

- 813 A HEAD-AND-SHOULDERS PORTRAIT OF A BEAUTIFUL PRINCESS, in an illuminated alcove, her diaphanous scarf draped lightly about her trailing black hair, jewellery at her forehead, ear and neck, facing right, *drawing, lightly coloured in places, Persian couplets written on the background and on an illuminated panel above the miniature, slight stains, inner border of gold flowers on a dark blue ground, five illuminated panels on the verso with nasta'liq calligraphy* (188×166 mm.) [Mughal, second half of the 17th century]

** The Persian couplets read in translation:

'A world is put into confusion by this world-embracing beauty,
Assemblies, even the gallery of painting, are put to confusion.
If I praise your tresses and mole, it is superfluous,
You are so beautiful that it is shameful to call you beautiful.'

[SEE PLATE 40]

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